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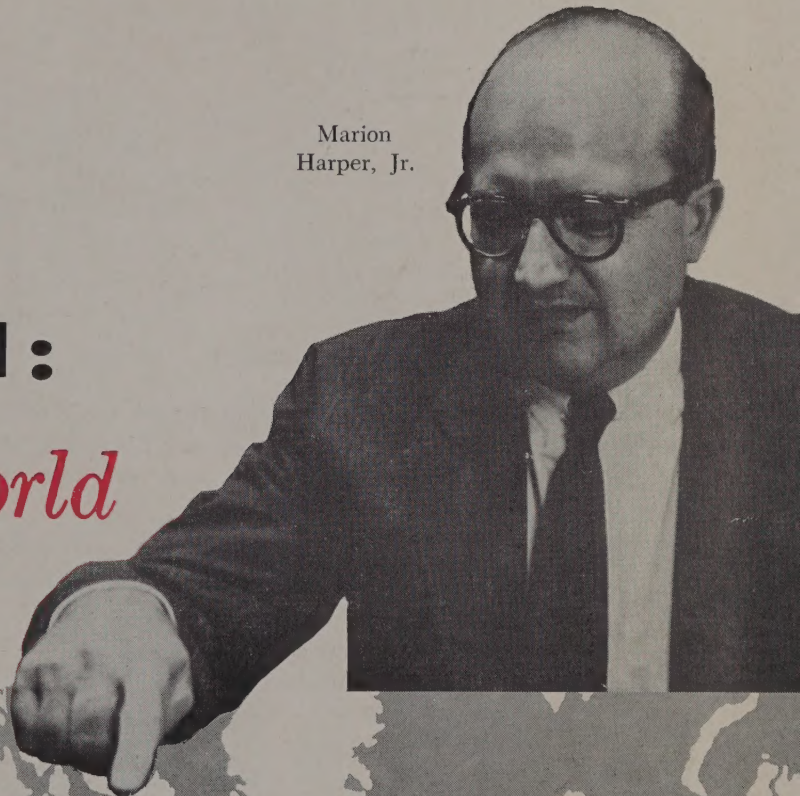
Tide

THE MAGAZINE FOR ADVERTISING EXECUTIVES

Marion
Harper, Jr.

Mc CANN- ERICKSON:

on top of the world
p.25



Advertising tha

HUNT FOODS, INC.

1747 WEST COMMONWEALTH AVENUE • FULLERTON, CALIFORNIA • TELEPHONE LAMBERT 5-9551

HANS ERLANGER
VICE PRESIDENT
AND
GENERAL SALES MANAGER

April 25, 1956

Mr. Edwin C. Kennedy
Vice President of Advertising
The American Weekly
63 Vesey Street
New York City 7, New York

Dear Mr. Kennedy:

When it was decided that we were to have a full-color ad in The American Weekly every week in 1956, I will admit I did not realize the impact this campaign would have on consumers and grocers.

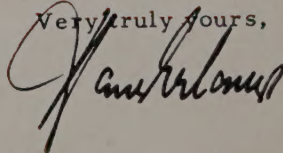
Since the first of the year, sales and movement of Hunt's tomato products have been outstanding -- in fact, the best in our entire history. And because I am sure that The American Weekly schedule has contributed to this excellent sales picture, my associates in the Advertising Department suggested that I share this information with you...firsthand.

Another significant development is that several major chains, impressed with our tremendous advertising program and the effect it is having on the shelf movement of Hunt merchandise, have taken on a number of additional Hunt products not previously stocked.

Our heavy 1956 advertising schedule in The American Weekly and other magazines has created great enthusiasm throughout our sales and broker organizations.

Best of all, this enthusiasm is shared by retailers -- as evidenced by the strong support we are getting from them in local promotions.

Very truly yours,



Source: Publishers Information Bureau

gains

1955
3,021 pages

1954
2,760 pages

1953
2,569 pages

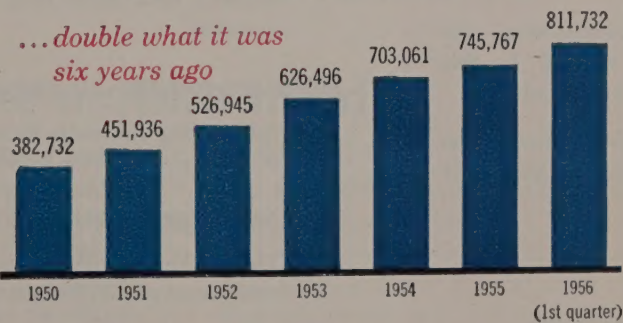
1952
2,264 pages

1951
1,711 pages

Now more than 800,000

NET PAID CIRCULATION

*...double what it was
six years ago*



Source: Publisher's Statements to the Audit Bureau of Circulations

Mass News Magazine

ANY OTHER MAGAZINE IN THE FIELD

An essential magazine

Essential to more and more readers

Essential to more and more advertisers

Advertising offices at 30 Rockefeller Plaza,
New York 20, N. Y. Other offices at Boston, Chicago,
Detroit, Cleveland, Philadelphia, St. Louis,
Los Angeles, San Francisco, and Washington.

trend makers

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- Communications Counselors, Inc.—services public relations accounts
- Market Research Corp.—marketing services
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WHAT'S AHEAD FOR SPOT RADIO? p. 50

Advertisers report what's right and wrong with the medium today.

*Not heat, but habit

The advertising business today is, fortunately, somewhat more sensible about this so-called "summer slump." After doing some research into the matter, a good many advertisers and agencies have decided that maybe the world doesn't end on Memorial Day and start up again on Labor Day after all.

At the same time, despite all that's been said by experts in the field, there still exists a strong group of advertisers who strive for frequency and continuity during the rest of the year and then quits during the summer.

Here, for their benefit, are some thoughts on this summer slump fallacy that bear repeating:

- Television viewing drops during the summer, but not as much as advertisers might think. The drop from winter to summer is from about five hours of viewing a day to about three; At the same time, a really good or novel summer TV show can still pull an audience; The \$64,000 Question is the most notable example. What's more, TV advertisers can actually reduce their TV costs during the summer through careful selection of shows.

- With more people driving their cars during the summer, radio advertisers should logically be spending more during the summer instead of less.
- News events don't declare a moratorium during the summer, and people still read newspapers, whether it's hot and whether they're in the house or out, at home or away.
- If people are outdoors more during the summer, it also means they're closer to shopping centers where they can buy what they've just seen in a magazine ad they were reading when it was too hot to do anything else.
- Businessmen take vacations, but seldom for an entire summer. They still need information about their businesses and industries, and they still need business papers to get it.

The same is true about any other medium. There are statistics to prove that the summer slump is non-existent in all but the strictly seasonal product lines. Why, then, do some advertisers still persist in allowing their long-established prejudices to act as a barrier between them and increased sales?

The answer escapes us.

*Advertising and the mature mind

Not long ago David Potter, professor of history at Yale and author of that must reading for advertising executives, *People of Plenty*, made this fascinating statement in a radio speech: "The church appeals to man as a spiritual being; the school is concerned with him as a rational being; the incentive system in our economy stimulates him as a producer; and advertising stimulates him as a consumer."

The fact that such a distinguished student of history and economics should include advertising with religion and education in a description of human stimuli is in itself worth considerable thought by advertising executives on the importance, and more especially, the responsibilities of their jobs. It should also, however, set him to thinking about advertising in relation to the consumer as a spiritual and rational being.

Far too much advertising today is conceived and executed with no thought other than that the consumer is a buying unit. Advertising insists that it is a mature business, and in many ways it is. It hasn't yet learned as well as it should, however, that consumers are maturing, too.

A deeper awareness by advertising of the responsibilities of its great power means more consideration of the consumer as something other than merely "someone who buys." It means, for one thing, that advertising messages should always take into account the dignity of man. Not only would advertising then be taking a step toward living up to the responsibilities its power imposes upon it, but also, we suspect, it would be more effective.

The Editors

Setting for sales!



In "San Francisco Beat," even the very setting's exciting. Filmed on location in photogenic, steep-inclined San Francisco, it's a powerful, eye-filling show...combining the drama of real cases from the files of San Francisco's Police Department with the thrill of the chase through some of the world's dizziest, most breath-taking scenery. The uptilted streets... the Golden Gate ... Chinatown... the waterfront and Fisherman's Wharf... it's a setting that puts extra wallop into every half hour of this action-laden film series.



ADVERTISING FORECAST

Sears and Ward to Push Color Television:

Look for color TV to get a big push this year from the nation's two biggest retailers: Sears, Roebuck and Montgomery Ward.

Sparked by the all-color telecasting of Chicago's WNBQ, Sears is selling a \$595, 21" console (made by Chicago's Warwick Mfg. Co. and sold under Sears' Silvertone label) in its 22 Chicago stores. Sales of the sets have been "modest" ever since Sears introduced them on April 15, the day WNBQ went all-color (WNBQ broadcasts seven hours daily of local color programs, plus, of course, owner NBC-TV's color schedule).

A week before the April debut, Sears ran teaser ads in local newspapers, then a four-color full-page ad in the Chicago Tribune on April 15, also did color TV spot commercials on WNBQ around the same time. Although Sears' fall catalog will not carry the color models, Sears is thinking in terms of national distribution.

Though details are under wraps, Montgomery Ward is currently selling \$595, 21" models (under its Airline label) on a limited scale—in key outlets in Albany, Baltimore, Chicago and Detroit. Since the move is on a trial basis, Ward is not advertising its color sets, is shy on commenting about the test.

There seems no doubt that sales of color sets are growing around the U.S. F. W. Mansfield, marketing research director of Sylvania Electric Products, estimates that dealer sales of color sets hit about 70,000 in the first half of this year vs. 3,000 for the same period in 1955. (In fact, color's progress may account for the over-all black and white set sales drop in the first half of 1956).

The big problem still is the lack of local facilities to handle network color. Less than half the TV stations around the U.S. are equipped to transmit network color; the latest estimate places the number at 215 outlets.

A New Ad Battle Among Cigaretts?:

A new cigaret advertising battle is shaping up among the menthols.

Kools, which had the menthol field pretty much to itself, suddenly is faced (within the last two months) by two fast-starting competitors—R. J. Reynolds' king-size mentholated filter Salem, and Philip Morris' long-size (midway between regular and king) mentholated filter Spud.

Salem, already national, was introduced in early May with an extensive national ad campaign. Spud, now on the west coast, will move east by regions, should be national by "early fall." First Spud advertising begins July 23 in major west coast newspapers and on spot television. National ads probably won't appear until after Labor Day.

Ironic note: Kools is one of the nation's heaviest users of 10-second television and radio spots, so Salem and Spud are heavily committed in those media. And Kools, which has no print schedule now, probably soon will be forced into magazines and newspapers because Salem and Spud are planning extensive print campaigns.

**Look for News
on Cigaretts
and Health:**

You can expect an important announcement soon from the Tobacco Industry Research Committee, set up by cigaret makers about two years ago (*Tide*—July 3, 1954) to combat health attacks against cigaretts.

Hill & Knowlton, the Committee's PR counsel, says the Committee's eight-man Scientific Advisory Board (headed by Dr. Clarence Cook Little) will release some significant news, the first findings it has reported since May, 1955.

Chances are the news will relate to the cigaret-cancer link since that subject made news again recently when *Life* magazine published findings showing that as smoking rate rises, lung damage rises, too.

Although the Committee hasn't made much news in its two years of study, Hill & Knowlton says the scientific board has been working full speed on a budget of \$1,500,000, provided in three grants from the six major cigaret makers (excluding Liggett & Myers) and the Assn. of Tobacco Growers & Warehousemen.

**The Trend to
Behind-the-
Scenes Ads:**

More companies will be joining the trend to business publication ads which take jobbers, distributors and retailers "behind the scenes" in company activities, plans and strategy.

The thinking is that such ads instill in the trade a warmer attitude toward the company and its products. The greatest exponent of this advertising approach so far has been Leo Burnett, Inc., which is using it for two accounts—Marlboro cigaretts and Pabst Blue Ribbon beer.

Marlboro began in March a series of business publication ads (*Tide*—March 10) to show why its tattooed cowboy advertising was created. Now Pabst, in a series in drug and grocery books, will describe its "new touch." The first of four spreads (showing new Pabst approaches in advertising, packaging, product and management) started this month, will run through September.

**New Products
Coming Up:**

New products, most of them with a novelty twist, are appearing in great numbers. Here are three of the more interesting ones:

- Shell-less eggs, developed by Cornell University's Research Foundation, are packed in machine-sealed, transparent polyethylene. In test marketing in Ithaca (N.Y.) supermarkets, shell-less eggs sold far better than eggs in their natural shells. Consumers like them because they're less expensive, eliminate breakage; they should be a boon to farmers since they make cracked eggs as salable as whole eggs, also eliminate breakage in shipment.
- Flavored straws, known as Flav-R-Straws, have a built-in filter which provides chocolate flavoring. Introduced in Boston, Harrisburg (Pa.), Philadelphia, New York and Wilmington (Del.), the straws will be in national distribution by year's end, by that time will have added two more flavors, strawberry and vanilla. Initial advertising is in consumer magazines and TV.
- Fruit-flavored milk, currently being tested by several firms (including Borden's) should (when it's perfected) rival chocolate milk. Flavors being tested are strawberry, cherry, peach and grape; root beer was tried, met with too much opposition, was abandoned.

Tide

THE MAGAZINE FOR ADVERTISING EXECUTIVES

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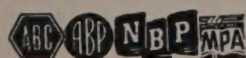
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Circulation Director.....R. E. Smallwood



So...you're
hard to please

May we suggest, then, that the very next time business or pleasure bring you to Los Angeles that you make this your headquarters? You'll enjoy our lawns, palms, flowers, pool and tennis courts and find that the new freeway brings it all amazingly close to downtown Los Angeles.

BEVERLY HILLS HOTEL

Hernando Courtright, President

BEVERLY HILLS • CALIFORNIA



locate your product in VENDING!

AUTOMATIC vending opens important new channels of distribution without diverting or disturbing your present distribution set-up . . . brings your product into closer touch with the ultimate consumer . . . operates as the ideal sampling method!

WE HAVE over 19 years' experience serving the vending industry and offer you the advantage of our specialized knowledge to help fit your product into this rapidly expanding market.

Among our accounts . . .

AMERICAN CHICLE CO., Adams gum, Dentyne, Chiclets, Beemans.

APCO, INC., leading vending machine manufacturers.

N.A.M.A., official organization of the vending industry.

PEPSI-COLA CO., sales promotion campaigns.

TENCO, INC., roasters of instant coffee. Plus 50-odd manufacturers and distributors of vending machines and vendible products.

Consult with us concerning your share of the vending market at no obligation. de-perri advertising, inc.

141 E. 44th St., New York 17, N. Y.
MUrray Hill 7-4980

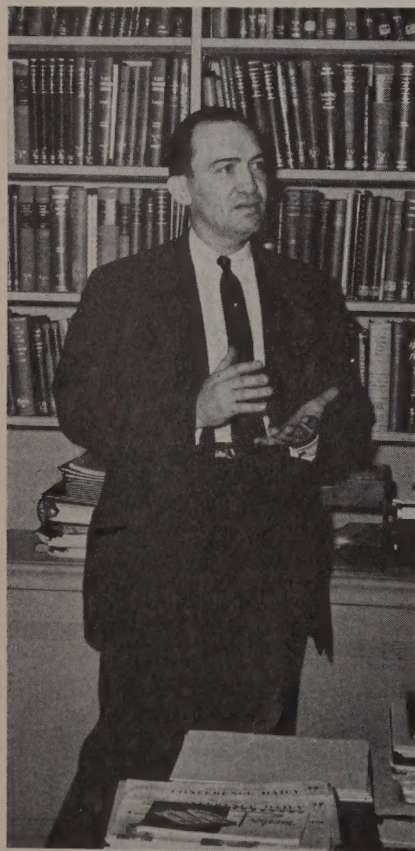
AMA's Smith plans to take the initiative

"Nothing happens in the American Marketing Assn. until somebody takes the initiative to do it."

So says Charles W. Smith, able and articulate associate of McKinsey & Co., New York management consultants, and as of July 1 the 20th president of AMA. His point is that in AMA, as a professional society which operated until only recently without a paid executive head, the ideas for projects must start with members and not with a headquarters staff. As a result, Smith claims, AMA has not always done the job in the field of marketing that it should.

From Smith's plans for the coming year, it's clear that he intends to take the initiative in starting some projects of major scope. Among them are two which, when they get final AMA approval, should go a long way toward making AMA a stronger, more representative organization of marketing executives.

- A series of annual seminars, to be held at different universities, drawing on the country's top marketing minds



AMA's Charles W. Smith: broader activities for broader interests

and serving as a meeting place for top-level marketing management.

- Establishment of seven "interest divisions" within AMA, each with an elected chairman to determine what AMA should do (and how it should do it) in each of these special interest fields. The seven: 1) teaching and basic research; 2) marketing services (including advertising agencies, media, research and consulting services); 3) distribution channels (covering wholesalers, retailers and direct sales); 4) extractive industries (farming, mining, forestry, fishing, etc.); 5) industrial goods (manufacturers of basic materials and suppliers); 6) consumer goods (manufacturers of packaged products, automobiles, shelter products, apparel, etc.); and 7) regulated industries (utilities, transportation, banking, etc.).

The establishment of these interest fields, says Smith, represents something of a modification of AMA's usual plan of operation. These proposed groups will supplement most of AMA's present committees, will absorb any which have common interests.

One of the reasons behind the establishment of these groups, Smith explains, is an attempt to solve one of AMA's basic problems—the wide diversity of interests within AMA. You have, for example, marketing executives from unrelated fields (from petroleum marketers to agencymen) and on varying levels (from the lowest executive level to the highest). AMA must broaden its activities, says Smith, to match the broadening interests of its members.

Husky (5' 9", 180 lbs.), non-smoking, 43-year-old Smith brings to his new AMA post a wide background in marketing. After receiving his business administration degree from the University of Missouri in 1933, Smith joined H. T. Poindexter & Sons Merchandise Co. (Kansas City, Mo.), a year later moved to Hill Bros. Coffee Co. working in sales promotion. It was with Hill Bros. that Smith got his in-store merchandising experience and watched the growth of the supermarket, mass merchandising type of marketing.

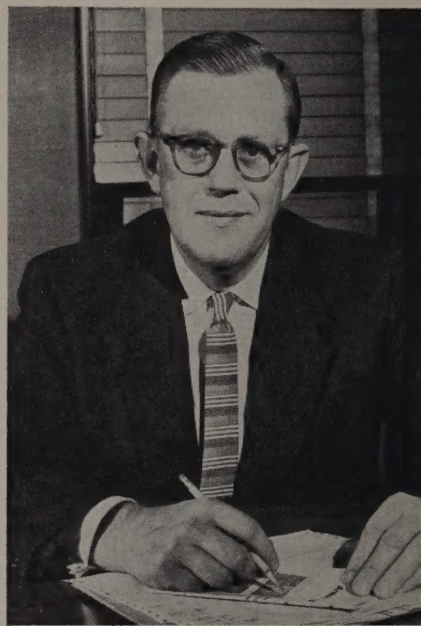
In 1936 Smith joined General Electric in Bridgeport (Conn.), was later active in the research which led to GE's adoption of the full-line principle in appliances. In 1944, when he came to New York to join McKinsey & Co., Smith also became active in the New York chapter of AMA, served successively as committee chairman, director, treasurer and vice-president of the 6,000-member national organization.

In Roslyn Heights (Long Island),

where Smith lives with his wife and two teen-age daughters, he is active in church work and PTA activities, long ago gave up tennis for gardening.

Armstrong co-ordinates PR, promotion, advertising

To Armstrong Cork Co. public relations has always been considered the individual function of each employee; there has been no formal PR



Armstrong's Max Banzhaf: "there is no line of demarcation"

program for the company. In recent years however, Armstrong has sought to pin-point the PR activity to make it a part of company policy. Last fortnight, the 96-year-old company announced the results of its efforts: the creation of a co-ordinated advertising, promotion, public relations program. rector of the new department will be ex-director of advertising & promotion, Max Banzhaf.

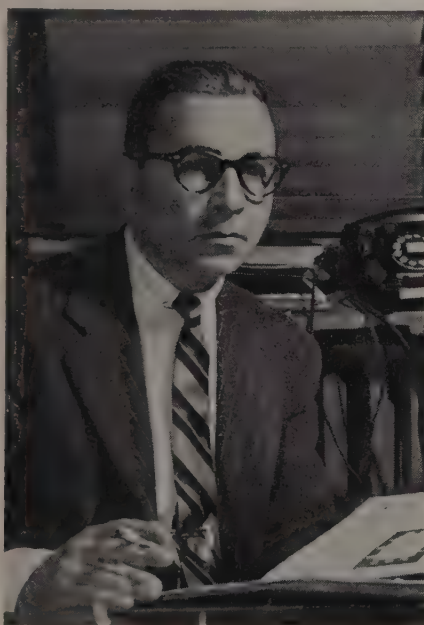
Banzhaf explains the reason for combining the three activities into one 155-man department this way: Armstrong considers the three—PR, promotion & advertising—as practically synonymous; there can be no program for one that does not involve all three. "There is no line of demarcation" says Banzhaf, "because there should be only one department to interpret and reflect the company personality, no matter what the channel." The 41-year-old director has three assistant directors, one for each function.

The company's ad budget exceeds \$7,000,000 for its more than 350 products, places it via two agencies—BBDO & Grey Advertising.

Armstrong, best known for its floor coverings, also manufactures packaging materials, building products, industrial products and acoustical materials.

Blond, good-looking Banzhaf is no newcomer to Armstrong, having joined the company almost immediately upon graduation from Iowa State College in 1937. He entered through the sales department, became building materials creative section manager in 1944, advertising & promotion director in 1951.

A native of Marshalltown (Iowa), Banzhaf now lives with his wife, two children and dog in an old Pennsylvania farmhouse, in Rohrerstown. His leisure time is spent trying to improve his well-liked but not-too-good golf game.



Benrus' Harvey M. Bond:
"in watches with both feet"

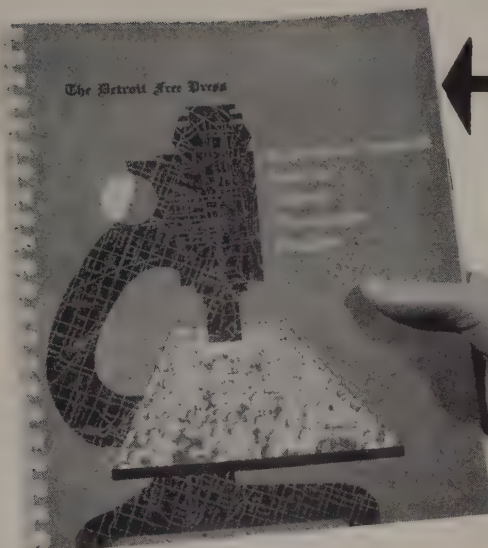
Benrus' expansion move calls for a new head

In the past few years Benrus Watch Co. has made considerable progress, not without the help of its agency, the now-defunct Biow Co. Five years ago it was well back among the top six watch makers; today it is a strong third, pushing hard on Elgin Watch Co. and the industry sales leader, Bulova Watch Co. (another Biow alumnus).

Now, with the aid of a new agency (Lennen & Newell), Benrus is planning even bigger things. Last fortnight the company announced the promotion en masse of eight new vice-presidents, "in line with its new expansion program." Among the eight is a new advertising vice-president: former ad director Harvey M. Bond.

"Here is the answer to the 'WHY' behind newspaper reading habits and their effect on today's advertising and marketing promotions!"

*L. D. Farnath
V.P. in charge Media Dept.
N. W. Ayer & Son*



"motivation research looks at Detroit Newspaper Readers"

Motivation Research Looks at Detroit Newspaper Readers discloses the underlying reasons behind newspaper readership. It is the result of a two-year study that tapped the hearts and minds of 300 Detroiters, a cross-section of the city's population. Made under the direction of Dr. Burleigh B. Gardner and associates at Social Research, Inc., Chicago, it's a pioneering effort providing the communications field with a tool to help understand the newspapers' function in the community.

Self-explanatory cartoon illustrations by John Arnold accompany the text. Typical interviews are included in the 116 page hard cover plastic protected book, with spiral binding to allow for easy reading. Eight chapters, indexed, with bibliography. \$5.50 per copy, postpaid.*

*Address all orders to
Promotion-Research Department*

Detroit Free Press

*Sent gratis, on request, to advertisers and agencies

Say! One brand of facial tissue does 65% of the business in Minnesota *

It's as I always say... the way to boost drug sales in the Upper Midwest is with the Minneapolis Star and Tribune

Only 4 cities in the United States have Sunday newspapers with larger circulations than the

Minneapolis Sunday Tribune

625,000

in Minnesota, North and South Dakota, western Wisconsin

*based on Minnesota Homemaker Survey #4, available from the Minneapolis Star and Tribune

Ad leaders are readers—
of Tide, of course!



Highly entertaining live action photography—both on and under the water—is featured in this unique series for Stopette. A cast of aquatic experts swim and dive in an enchanting water ballet that provides the backdrop for the sponsor's message, "How clean you feel . . . with new Stopette," whose "deodorant ingredient is actually used to purify the water you drink." Produced by SARRA for the Jules Montenier Division of HELENE CURTIS INDUSTRIES, INC., through EARLE LUDGIN & COMPANY.

SPECIALISTS IN VISUAL SELLING

"In expanding," says 39-year-old Bond, "we plan to market a self-winding car clock—soon. We'll also go into new products, other than time-telling devices, especially in the electronics field." However, Bond stresses that Benrus is "basically and continually in the watch field — with both feet!"

As advertising vice-president, Bond directs Benrus' \$2,000,000 consumer ad budget, and hopes that as Benrus grows and expands, "the entire area of public relations, covering the various industries in which Benrus will function, will become my responsibility . . ."

The energetic vice-president acknowledges that the new leisure activities and hobbies have cut into the share of the consumer dollar that once went into watches and other luxury items, adds that Benrus is "formulating plans to maintain and revitalize the consumer interest in watches."

Bond is no newcomer to the highly competitive watch industry. Even before joining Benrus in 1950, he spent four years as ad manager of Helbros Watch Co.

A native of New York, Bond is an alumnus of Columbia University, the New School of Social Research and the University of Baltimore. He now lives on Long Island, spends his spare time in various leisure-time activities: golf, swimming, bowling, gardening, and playing tennis with his son.

Marketing and research wedding at Grey

New York's dynamic Grey Advertising is growing at a pace faster than most agencies. Two years ago it billed a total of \$22,500,000, last year went up to \$30,000,000. This year Grey expects to increase its billing another \$10,000,000, to a total of \$40,000,000.

As its billing expands, Grey is also expanding its operations. Recently the agency announced a major expansion of the research department, at the same time solidifying its marketing function. The result: a new Marketing & Re-

WHTN-TV

CHANNEL 13

IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

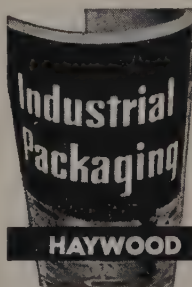
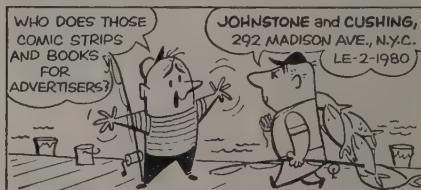
ACTION: Get on our "bandwagon" and g-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, Jackson 5-7661, or our representatives: Edward Petry & Co., Inc.

TV's New Queen

CHANNEL 13

Basic ABC



different

because it is a specialized magazine serving the specialized needs of a big specialized field..

★ send for market story, sample copy

HAYWOOD PUBLISHING CO.

22 E. HURON ST. CHICAGO 11

SARRA

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



**Grey Advertising's Richard Lessler:
no single source for creativity**

search Dept., to be headed by an equally fast-rising young executive, vice-president & ex-research director Richard Lessler.

The new department, says 31-year-old Lessler, is a direct outgrowth of the research function at Grey. "We regard research as a line, as well as a staff department, actively engaged in planning operations," he explains. Lessler's new department now has more than 35 people (more than double the old research department), including a psychologist, economist, engineer, mathematician and semantics expert.

Grey, says Lessler, doesn't believe in a diversity of interest between fine advertising on one hand and effective marketing thinking and good research on the other. "We accept that creativity and analysis ability more frequently go hand in hand than not, and that ideas and fine creative thinking can and do stem from more than a single source in any agency. This attitude has been a tremendous force for integrated operations of all departments of our agency."

A 1943 graduate of North Carolina University (where he was Phi Beta Kappa president) Lessler also received an MBA degree from Columbia University's Graduate Business School, and is currently completing his requirements for a doctorate at New York University.

Lessler started his business career in 1948 (after several years in the Navy) as a Columbia Broadcasting System research analyst, left to join Dancer-Fitzgerald-Sample in 1949, where he rapidly rose to director of research. He joined Grey in May, 1955, as vice-president & research director.



...it is available for the busy advertising manager and agency man

So! You've got problems! Need new ideas! Need more eyes—more ears—more fingers!

A copywriter at Lubbock develops an effective and different kind of copy . . . your operation of your newspaper co-op program is below your standards—maybe a bit wasteful . . . you'd like a rating on "position" of your national newspaper ads . . .

How do you see . . . how do you know . . . how can you keep abreast of these things without building up a lavish high-overhead department? Many advertising managers and agency men are doing it with ACB Newspaper Research Services like these:



UNDUPLICATED COPY SERVICE

Keeps you posted on new sales ideas, copy themes, premiums, new advertisers, etc. You specify the kind of advertising you wish

to see if, as, and when it appears. ACB will "spot" it and send you tear sheets of each different piece of copy.



CO-OP ADVERTISING SERVICE

Checks, measures, verifies your allowance advertising — including rates billed. Where desired, Advertising Allowance Service can take care of all work up to and including statements on your own printed forms for your

approval and payment. Approved by chain store and independent operators as well as manufacturers. Eliminates correspondence and friction between manufacturer and outlet.



POSITION REPORTS

Used by many advertisers and advertising agencies to determine the position accorded advertisements by page number of

the newspaper; section; nearness to certain features; position of ad on page, etc. Used by many leading agencies.

ADDITIONAL SERVICES:

11 additional services are available. Described in ACB Catalog sent free on request, or contact nearest ACB office.



The Advertising Checking Bureau, Inc.

New York (16) 79 Madison Ave. • Chicago (3) 18 S. Michigan Ave. • Columbus (15) 20 South Third St. • Memphis (3) 161 Jefferson Ave. • San Francisco (5) 51 First St.

ACB READS EVERY ADVERTISEMENT IN EVERY DAILY NEWSPAPER

"AWAY ALL BOATS," new Universal-International film, to have July première in U. S., others soon in 100 other nations . . . all promoted in Reader's Digest. True story in Technicolor, VistaVision. Stars Jeff Chandler, other stars.



"We'll see action

Universal runs "first global magazine advertising campaign for a motion picture" ...in all 28 editions of Reader's Digest



MILTON R. RACKMIL, Universal's president, calls Digest readers "ideal ready-built audience for top factual material in dramatic form."

"THIS is the first time any motion picture has been advertised throughout the free world in a single magazine," says Milton R. Rackmil, president of Universal Pictures Co., Inc.

"We'll see box office action in every market covered by Reader's Digest—because *Away All Boats* is a dramatic story of World War II, and millions of Digest readers are of that generation who themselves were involved in this war."

Actually, the Digest reaches more people in every age group, more people at every income level,

more people of high position in business and community life than any other magazine.

In the U. S. A., for example, *half* of all the families earning \$10,000 or more per year are regular Digest readers. In Latin America, the Digest reaches more able-to-buy families than any other magazine. The same is true in most countries covered by the magazine.

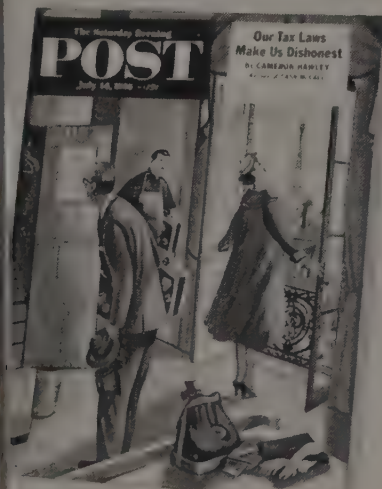
Whatever you sell, chances are that more of your prospects read the Digest than read any other magazine.



"How about you — can you look the income tax collector squarely in the eye?"

HENRY OBERMEYER, Vice President, Bozell & Jacobs, Inc., New York, previews "Our Tax Laws Make Us Dishonest" from this week's *Saturday Evening Post*.

"It's getting to be just like the days of Prohibition all over again. It's smart to slink around the law these days—if it's the tax law. Even the most respectable people and businesses are doing it. Cameron Hawley doesn't just complain about the high rates . . . he says if the laws are making us semi-crooked, maybe the laws are more to blame than the people."



In all, 7 articles, 4 short stories, 2 serials, in the July 14 issue of *The Saturday Evening Post*.

WASHINGTON FORECAST

THE TOBACCO INDUSTRY WILL HAVE TO STEP FAST TO KEEP sales ahead of last year's mark. The Agriculture Dept. expects a "reasonable increase in tobacco consumption" this year but points out that the number of potential smokers is increasing at a slower rate than total population is increasing. The number of persons in the 20-49 age group (the most important group in terms of percentage of smokers and per capita consumption) increased only 1% during the last three years, while the total population increased 5%. Consumers spent \$4.675 billion during 1955 for cigarettes.

FROZEN FOOD ADVERTISING WILL SOON BEGIN PLAYING UP the nutrition angle. Washington's National Assn. of Frozen Food Packers says a \$250,000 research program sponsored by them and 69 allied firms provides reliable information on nutrition which will be aimed at consumers. Association president F. Gilbert Lamb calls the nutrition angle "the strongest sales tool yet available to frozen food packers, distributors, brokers and retailers."

FROZEN FOOD PRICES MAY BENEFIT FROM COURT RULINGS exempting them from the Interstate Commerce Commission's rules for truck hauling of "manufactured products." ICC is losing its battle to keep frozen foods off the "agricultural commodities" classification which calls for lower hauling charges. Appeal to the Supreme Court ruling has already held for exemption of farmer's processed or frozen products: "At some point, processing and manufacturing will merge," the court ruled, but as long as the food retains its "substantial identity we cannot say that it has been 'manufactured'."

GASOLINE DISTRIBUTION MAY GET STILL ANOTHER GOVERN-ment investigation, this time from top to bottom. Rep. James Roosevelt (Dem., Calif.), wants the FTC to make a complete study of all levels of the gasoline industry, from production to retail, to check monopoly policies and their effect on independent marketers and the public. His bill authorizing the study requires semi-annual reports from FTC on its progress, a final report due in 18 months from the start. The FTC would have \$600,000 for the study.

OIL AND COAL INDUSTRIES NEED NOT WORRY ABOUT POSSIBLE future consumer switch to atomic energy. That's the opinion of Felix E. Wormser of the Interior Dept. who believes adaptation will be gradual and spaced over periods of time long enough to permit accommodation. He cautions, however, that "sudden technological advances" could catapult the new energy into an important position sooner than expected.

BAKERIES WILL HAVE TO PRODUCE LIGHTER, FLUFFIER BREAD to satisfy the taste of America's bread eaters. An Agriculture Dept. Marketing Service study shows that consumers prefer bread containing relatively high amounts of milk solids and sugar, but they want it light and fluffy, too. White bread is still the favorite, but homemakers interviewed said they frequently buy whole wheat, French and special-formula breads.

PREFABS WILL PLAY A BIGGER ROLE IN THE HOME BUILDING industry. Prefabricated Home Manufacturers' Institute reports that in 1955 one of every 12 homes constructed was a prefab. Production in 1956 may reach a record 120,000. Makers of the factory-built homes are expected to expand advertising and sales campaigns.

THE TREND TOWARD SYNTHETIC DETERGENTS WILL CON-tinue. The Assn. of American Soap and Glycerine Producers reports first quarter sales totaling \$151,196,000—18% ahead of the same quarter last year. Solid and liquid synthetic detergents now represent 69% of the soap market, up 25.6% over the same period a year ago. Combined soap and synthetic detergent sales amounted to more than \$225 million. Sales totaled 1,006 billion lbs.—slightly more than six lbs. per person.

What's the good word?

It takes a well-stocked vocabulary to come up with the correct term to describe groups of various birds and beasts, as you'll see by glancing further at these pages.

But it takes a *creative* vocabulary to describe a group of SPORTS ILLUSTRATED subscribers. They're so unique and so versatile that we have had to coin new terms to introduce them to advertisers who should really get to know them better. (The figures we use to explain our new species have been gathered from Alfred Politz's recent national survey—and you'll have to agree, *they're* pretty unusual, too.)



EXAMPLE 1...

On safari, it's a **crash** of rhinoceros;
with SPORTS ILLUSTRATED it's a **toppling** of bowlers



26% of our readers bowl 3.8 times per month in season. In fact, anything they do, they do a lot of.

A third of them entertain friends in their home four or more times a month, and even more go out that often. A good market for food and liquor advertisers, wouldn't you say? And for many another advertiser, too!

McCann-Erickson's success formula

- **McCann-Erickson's growth is little short of fabulous.**
- **The reasons: efficient organization of several special services.**
- **The secret: long-range planning and shared responsibility.**

BETWEEN 1954 and last week—roughly 30 months—McCann-Erickson has acquired 35 new U.S. clients, among them Bulova Watch Co., The Mennen Co., The Nestle Co., Dorothy Gray Ltd., Coca-Cola and Liggett & Myers Tobacco for (Chesterfield).

To those in the know at McCann-Erickson, the increase in clients and billings—from 1953's \$100 million to 1955's \$166 million—comes as no great surprise. It is the result of a long-range, well-executed plan to become the world's number one advertising agency.

➤ The groundwork for the amazing success of McCann-Erickson was laid in the late 1940's, when H. K. McCann made three major decisions, all to have a tremendous effect upon the growth of the agency. First, he decided, in 1946, to encourage participation in company ownership by key men in the

agency; secondly, he decided, in 1947, to turn over the operating management to a younger team, to be headed by Marion Harper Jr., while he and two senior associates would function solely as counselors. Finally, McCann decided, in 1948, to accelerate the growth of the agency on a world-wide basis and aggressively to go after top talent in the field.

In 1948, when Marion Harper Jr. (then 32) became president of McCann-Erickson, the agency had 24 offices and 1,200 employees. Today, the agency has 36 offices in 16 countries (including the U.S.), and 3,100 employees. Last year's billing of \$166 million was the industry's third largest (behind J. Walter Thompson and Young & Rubicam), and Harper expects another 15% increase in 1956.

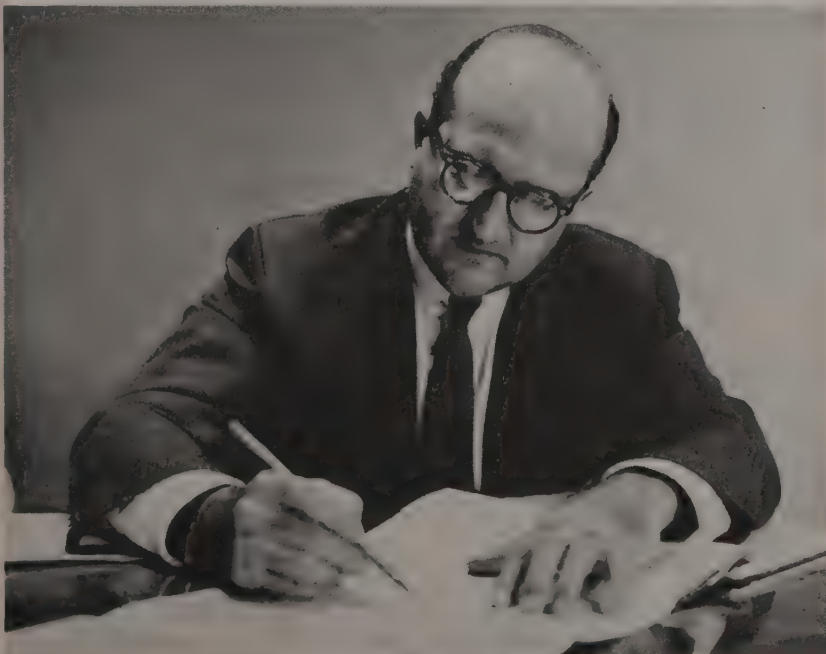
What makes an agency so successful? With McCann-Erickson, it seems to be combined teamwork calculated

to make McCann-Erickson known as a worldwide sales development service, rather than merely an advertising agency.

➤ Sales development is given more than lip service by McCann-Erickson. This philosophy was summed up by Harper in April at a McCann-Erickson manager's meeting of the heads of all McCann-Erickson offices. Said he:

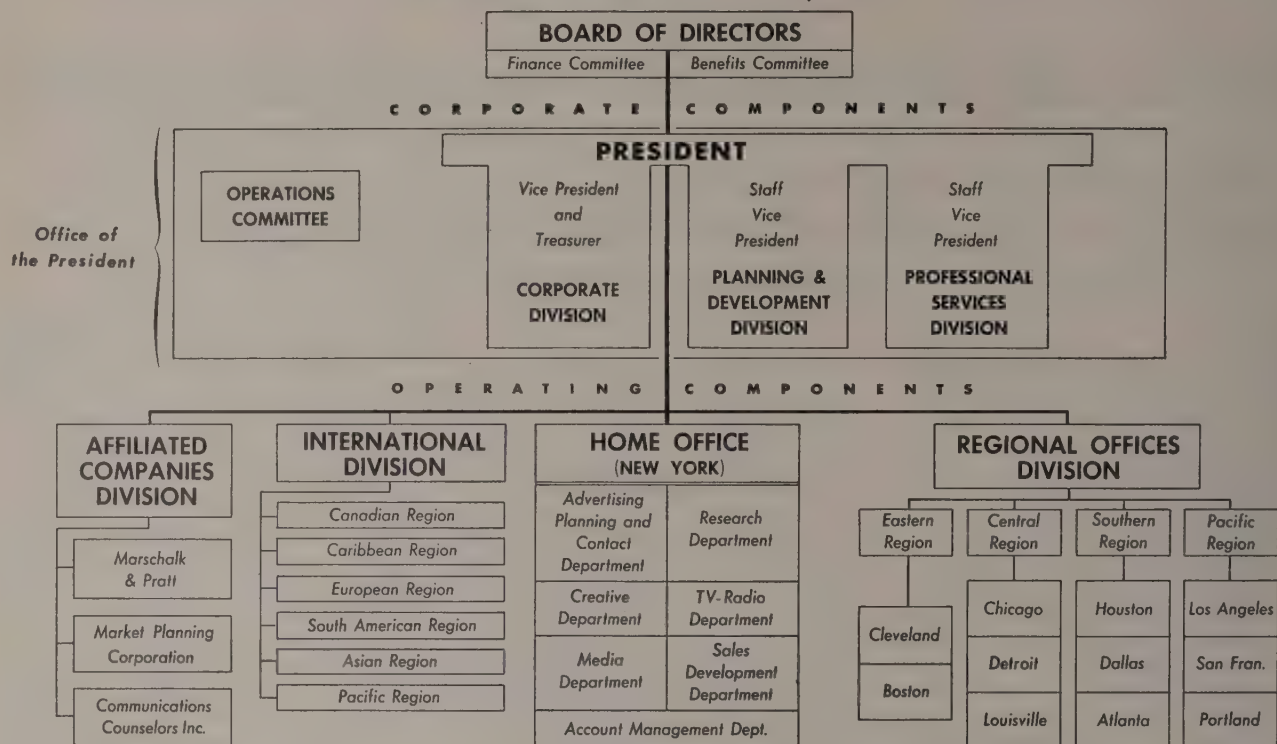
"Basically, we go to an advertiser with more in mind today than those original concepts of brokering space or designing pictures, or words for that space. We help him select an advertising manager, often a marketing manager; we help him design his new product; we help him plan it. Often, we find ourselves conducting his sales meetings, appraising his marketing, working for his top management; helping him in areas which have little or nothing to do directly with advertising.

"We write speeches for our clients. We often give them public relations or publicity assistance, and more recently, we may develop a film for television, which will help them sell more goods when properly accompanied by commercials."



President Harper and Chairman McCann: a blending of youth and experience

McCANN-ERICKSON, INC.



BOARD OF DIRECTORS

H. K. McCann, Chairman
 Harrison Atwood, Vice Chairman
 Marion Harper, Jr.
 Emerson Foote
 Robert E. Healy
 Chester A. Posey
 J. H. Tinker, Jr.
 Frank White
 Wilbert G. Stilson
 Henry Q. Hawes

OPERATIONS COMMITTEE

Marion Harper, Jr., Chairman
 Emerson Foote
 Robert E. Healy
 Chester A. Posey
 J. H. Tinker, Jr.
 Frank White
 Wilbert G. Stilson

FINANCE COMMITTEE

Wilbert G. Stilson, Chairman
 H. K. McCann
 Harrison Atwood
 Marion Harper, Jr.
 Henry Q. Hawes

BENEFITS COMMITTEE

Harrison Atwood, Chairman
 Henry Q. Hawes
 Marion Harper, Jr.

OFFICERS

President's Office
 Marion Harper, Jr., President
 Wilbert G. Stilson, V.P. and Treasurer
 Anthony Hyde, Staff V.P. in charge of Planning and Development
 George B. Park, Staff V.P. in charge of Professional Services Division

Operating Components

William E. Berchtold—Administrative V.P. in charge of Affiliated Companies Division
 Frank White—Administrative V.P. in charge of International Division
 Emerson Foote—Executive V.P. in charge of Regional Offices Division

Administrative Council

(Advising the President on the administration of the Home Office)
 Marion Harper, Jr., Chairman
 Robert E. Healy, Executive V.P.
 Chester A. Posey, Senior V.P.
 John H. Tinker, Jr., Senior V.P.
 C. Terence Clyne, V.P.
 Rudyard C. McKee, V.P.
 Donald Armstrong, V.P.

McCann-Erickson is organized much the same as the most advanced business corporations, with staff officers and line officers.

McCann-Erickson's operations committee, on the staff level, is designed to help Harper carry out "executive services and operating responsibilities."

His staff vice-presidents, sometime, round out the office by advising, counseling, recommending.

The Planning & Development Division, under Hyde, concentrates on forward planning—the long term growth & development of the company, including management development, institutional relations, and new business planning.

In all of these areas Hyde works closely with the Professional Services Division, headed by staff vice-president George B. Park. This division has special responsibility to assist the company, as the name suggests, in attaining the highest standards in all profes-

sional services for their clients.

Of the operating components, the home office is the only one that reports directly to the President's office. This is headed by an administrative counsel, made up mainly of the top administrative & creative men in the office: Harper, executive vice-president Robert Healy, senior vice-presidents C. A. Posey and John Tinker Jr. and vice-presidents C. Terence Clyne, Donald Armstrong and Rudyard McKee (home office manager). The council was set up for the purpose of pulling top talent abilities and accumulated experience to the top, where they can actually work at managing the home office.

The other operating components, affiliated companies, international and the regional offices, are headed by line officers, William E. Berchtold, Frank White and executive vice-president Emerson Foote, respectively, who report to the president's office.



Treasurer Stilson & executive vice-president Healy: administrative & creative parallel

➤ To carry out its plan for a total, worldwide sales development service, McCann has a dynamic organization plan (unlike any other agency) which, it hopes, will make it tops in mass communications and mass distribution counseling (see organization chart).

The oldest of its components is the International Division, headed by former NBC president Frank White. This division got its start in 1927, when the agency opened an office in Paris, but has expanded most aggressively in the past 10 years (see box).

Another vertical service is the Marschalk & Pratt division, another smaller agency which serves a variety of accounts (among them, such industrial accounts as International Nickel Co., Newport News Shipbuilding & Dry Dock Co., National Lead Co., Asphalt Institute). Marschalk & Pratt, acquired in 1954, still maintains its independent operation, is often called an "agency within an agency." Founder H. C. Marschalk is still active, while president S. L. Meulendyke remains operating head (assisted by executive vice-president Arthur A. Bailey).

Actually, McCann-Erickson is striving to separate its various services from the company itself, and has so far established two such affiliates: Communications Counselors, a public relations arm, which operates independently with the option of selecting its own clients, headed by W. Howard Chase (see box); and Market Planning Corp., a marketing management counsel, under executive vice-president D. W. Packard.

➤ Harper summed up the philosophy of this, too, at the recent managers' meeting, when he said:

"You can begin to see a blueprint for our company. We are an advertising agency: McCann-Erickson; Marschalk & Pratt. We are a public relations, publicity, product information service: Communications Counselors, Inc. We are a marketing, management counseling service: Market Planning Corp. And we are, ultimately, a research service.

"Above that, you have McCann-Erickson, Inc., the company; increasingly in the next five or 10 years, the company's role will be the inter-relationship of those principal four activities — inter-related, though separate. They have their own professional staffs, their own ambitions, their own goals, but they are not subordinate, they would have no meaning, no status; they would not attract good people nor would they have respect from clients, so we intend to let them develop on their own."

➤ Clearly, McCann-Erickson's corporate organization helps spark its success, but Harper also cites several "points of emphasis"—working philosophy — that he believes sets McCann apart from other large agencies:

- A desire to "lift itself by its own bootstraps," by taking an introspective view periodically.

- A desire also to improve its own research, by pouring money into developing new methods & tools for the betterment of its own offerings.

- Extra services, keyed to over-all sales development.

- The blend of "old & new," combining the knowledge of the older associates (H. K. McCann, Harrison Atwood) with the operating skill of the younger men.

- The McCann-Erickson dissatisfaction with being just an advertising agency, and a determination to act as a business component of its clients.

- A corporate set-up with the administrative and the professional (or creative) organized on parallel lines.

- A willingness to invest in young talent.

- A perpetuation of the conservative, New England principles upon which McCann-Erickson was founded.

➤ There is an honest attempt on the part of the agency to lift itself by its own bootstraps through continuous self-examination. "Naturally," says Harper, "it's next to impossible to take a really objective look at oneself, so the next best thing to do is try. We think it's wise to take a few days away from the business every now & then, and take a look at ourselves."

These "looks" include, most recently, an international manager's meeting, when McCann-Erickson heads from all over the world locked themselves up in New York's Waldorf-Astoria Hotel and were virtually inaccessible for three days. At another meeting, New York manager Rudyard McKee gathered 100 of the top McCann-Erickson men, taught them how to run a meeting. Another example is a recent confer-



Top creative team (vice-president Clyne, senior vice-president & creative head Tinker, and vice-president Armstrong) and top staff team (vice-presidents Park & Hyde)

ence on semantics, held for McCann-Erickson employees at Columbia University's Arden House in Harriman (N. Y.). And there are more "looks" planned: another manager's meeting in December, a meeting in Brazil soon.

McCann-Erickson's philosophy behind these meetings is, of course, that each man's capacity is dependent upon the tools given him; improve the tools, increase the capacity.

➤ Another "point of emphasis" is McCann-Erickson's efforts in researching its own business. Says Harper: "We try to develop new methods and tools for bettering our own offerings. Since the end of World War II we've spent more than \$2,000,000 on research of

our own that isn't billable to anybody."

One recent example of this research, he notes, was last fall, when the agency research department decided that radio audience measurement services were too slow and went to work on obtaining "crash" data that would be available in five days. The department got the information it needed, at a total cost of \$87,000 to the agency.

The agency, too, is currently developing a new "machine" method of pre-testing outdoor advertisements, plans to spend more than \$35,000 during the rest of this year.

➤ "We've never shied away from adding new services," says McCann's jovial, young president Harper. Most recent example of this is Market Planning Corp.

Market Planning Corp. was started by the agency to fill what it considered a tremendous gap in industry's (and, consequently, its clients') distribution patterns. Harper explains McCann-Erickson's reasoning this way:

"The one segment in American industry that has fallen behind has been the field of distribution—the movement of goods from factory to consumers with optimum sales volume, minimum expense and maximum profit.

"Effective distribution depends to a great extent on sales management, a profession which can never be mastered by academic training alone. Productive sales management has been, and still is, dependent upon actual experience and on-the-job training.

quently called upon to assist management in this area of distribution. As such assistance was requested more frequently, the critical nature of the problem became apparent.

"As time went on, it was realized that many companies required help beyond that which could be supplied by an agency staffed primarily for advertising and merchandising services. Consequently—early last year—we decided to explore the best possible ways of meeting this need. As we added senior sales executives who served as sales management consultants, it became increasingly evident that our clients were anxious to have such assistance, that our executives were able to render a real assistance to top management in this area of distribution, and that a need existed beyond that which could be handled within the time limits of a few marketing executives.

"In fact, the need was so great that it could be met only by a fully-staffed management consulting firm, specializing in the field of distribution. Therefore, we decided to establish Market Planning Corp."

Now, in addition to its market studies and audits, Market Planning Corp. analyzes distribution channels, both wholesale and retail; it counsels and advises on market planning, market strategy, sales approaches, sales managing, sales incentives and training; and it recommends on marketing policies, plans, programs and organizations.

➤ A fourth "point of emphasis" in McCann's working philosophy is what Harper describes as "the wisdom of 1901," or "a friendly working together



Vice-president Berchtold: other divisions report to him

➤ "As an advertising agency," continues Harper, "McCann-Erickson was fre-

of old and new." By that he refers to founder H. K. McCann's decision, in the 1940's to step back and be advisor to younger men who would actually run the business.

"It must be a pretty tough thing for Mr. McCann to do," Harper muses, "to keep from having anything to do with the actual agency operation, but he does it through his own choice. I know it would be hard for me." (McCann, however, is by no means inactive, is in his office every day where he can be, and is, consulted on advertising and agency policy matters).

Another important point in the agency's philosophy, stresses Harper, is the "McCann-Erickson restlessness with traditional agency patterns." The agency seems determined to give the advertising agency business new stature, through its operation as advisor to corporate management.

A sixth "point of emphasis" ties in closely with this. In 1948, shortly after the agency was turned over to the younger men, the professional and administrative levels of the agency were developed along parallel lines.

➤ For every creative (professional) man, there is an administrative counterpart. For Harper, for instance, there is

vice-president & treasurer Wilbert G. Stilson. For senior vice-president & creative head John Tinker, Jr., there is Russ Schneider, to run this department's business details. "This," says Harper, "liberates the creative mind completely; while he works entirely for the client's advertising, his business counterpart can work on company matters and policy."

"The top brass," Harper notes, "are mostly creative men. Our creative department, headed by Tinker, is still the largest single department, with 255 people in New York alone."

Harper's staff vice-presidents (or "brains" as he calls them), operate on these two levels, too. Staff vice-president and head of the Planning & Development Division Anthony (Toby) Hyde, advises Harper on all phases of planning and development within the company. Sametime, his counterpart, George Park, staff vice-president & Professional Services Division head, is involved with client problems.

➤ The agency's willingness to invest in young talent is another important "point of emphasis." A top-notch training program is run on three separate levels: first, the management training program, for both domestic & inter-

national divisions, for applicants who already have some marketing experience; second, the seminar training program for employees who show promise (a lecture & seminar course given by authorities in the field); and third, the well-known mailroom training program, which supplies the company with promotable young college graduates.

Harper, with good cause, looks with particular favor upon the last. He started in the McCann-Erickson mailroom in 1938, a year after graduation from Yale. Ten years later, after successive positions as copy research manager, research director, research & merchandising vice-president, and assistant to the president, stepped into the president's office.

➤ A final forte of McCann-Erickson is what Harper likes to call the "perpetuating of the principles upon which McCann-Erickson was founded," which adds up to a conservative corporate philosophy. "We're not notoriously big entertainers and we all have fairly simple offices. The first requisite of a prospective employe has always been character; the second, ability."

Probably the biggest problem McCann-Erickson experiences is keeping on top of all that is going on within



President W. Howard Chase

CCI: Counselor in ideas

Communications Counselors, Inc., cannot accurately be called the public relations arm of McCann-Erickson. For although it is a wholly owned affiliate of the agency, only about half its billing comes from clients who are also McCann-Erickson clients. The remaining half comes from clients solicited and acquired by CCI, and are in no way serviced by McCann-Erickson.

CCI, set up in the plush old Marschalk & Pratt offices in New York, started out in January with three clients. It now services 23 clients, has 70 employes and occupies four floors of space at 535 Fifth Ave.

As a wholly owned affiliate, CCI has its own board of directors, headed by McCann-Erickson affiliated services chief, William Berchtold. President is W. Howard Chase, formerly of Selvage, Lee & Chase (now Selvage & Lee), who doubles as chairman of the reviews board.

CCI's operation is much the same as McCann-Erickson's. A long-range program for each client is worked out by a plans board

(headed by vice-president Edward Baumer), execution and strategy approved by the methods board (under another vice-president, Murray Martin), and the entire program is reviewed by the reviews board.

CCI offers the full range of public relations, publicity, product information, radio & television publicity and other activities based on communication of ideas. CCI, says Chase, has been called on to do everything from establishing a corporate personality to basic publicity.

Among its clients are associations, financial institutions, international governments, trade groups and aviation companies. CCI also has offices in Detroit, Chicago and Los Angeles.

Why the name CCI? Chase explains it this way: "The successful communications of ideas represents the aspiration of every unit in our society. We are professionally occupied in counseling on the objectives of sound communication and in achieving successful communication itself. Therefore we are counselors in communication."



Chairman Frank White

A world-wide service

When McCann-Erickson held a dinner recently in New York's Commodore Hotel for its 1,300 home, office employees (the largest assemblage of agency people ever, says the agency), it was an impressive dais that faced the crowd.

For seated on it were agency heads from every one of McCann's 24 offices in 15 foreign countries, representing 500 foreign-billing McCann-Erickson clients and a

total dollar volume (in U. S. dollars) of \$40,000,000.

McCann's International Division is probably the one of which it is most proud. Started in 1927, with a Paris office, its most aggressive expansion has been since the end of World War II. (Since 1950, foreign billing has more than tripled.) There are now offices in Germany (four), Brazil (four), Canada (two), Columbia (two), Mexico (two), Bel-

gium, France, England, Argentina, Chile, Cuba, Peru, Puerto Rico, Uruguay and Venezuela (one each). The largest offices—in Brazil and Germany—have over 300 employees, while the smallest—in Uruguay—employs about 15 people.

International headquarters is in New York City. New York coordinates no advertising directly, but coordinates a number of large domestic-foreign accounts and the entire world-wide operation. Other central coordinating offices for multi-office accounts are in Chicago, London, Frankfurt, Havana and Mexico City.

Primarily, however, the overseas offices function on a decentralized basis, making their own decisions. But the New York offices does maintain a creative committee which reviews periodically the over-all creative output of overseas offices.

The International Division prides itself on the fact that only 14 of its 1,500 overseas employees emanate from the U. S., and is equally proud of the service each office is able to give its clients.

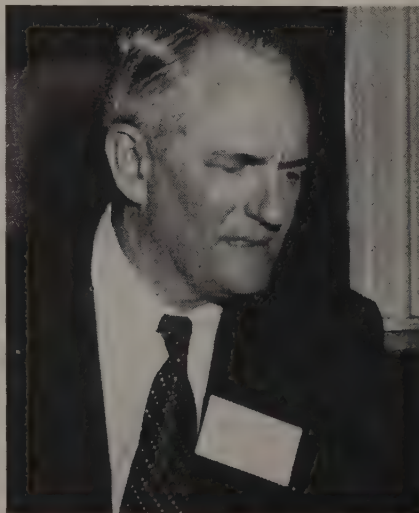
Although no overseas clients are yet serviced by the other divisions—CCI and Market Planning Corp.—such extra services are part of every overseas office. Every major market office has research facilities; counsel is given in public relations, distribution problems, pricing strategy, product & package design and other sales development aids.

and outside of its walls. The organization is both geographically and functionally decentralized, but sometime has centralized groups of specialized talents, such as in the research, television, radio, and creative departments.

To facilitate its operations, consequently, the agency has three line officers to whom all operating components (other than the home office) report (see chart). They, in turn, report to Harper. Harper also remains on top of practically everything that's going on in the agency through his "Monday morning reports," a weekly rundown of every one of the agency's 140 accounts, written by the top account man for each client. At the same time, every department head turns in a weekly report covering his department.

Hyde's Planning & Development Division concentrates on keeping up with the regional offices. As each new office and affiliate is opened, its manager turns in a one-year, three-year and five-year plan as to the goals it feels it can realize. Hyde's office keeps track of these reports and the offices from which they come.

► It's interesting to note that Communications Counselors Inc., in its first six months, has exceeded its three-year goal. Marschalk & Pratt, now 15 months within the agency, has almost reached its quota in billings. The Ca-



Executive vice-president Foote: regional offices report to him

nadian office of McCann opened three years ago with \$30,000 in billings. Since then it has moved in rank among Canadian agency billings from 93rd to 12th, will soon open a third office in Vancouver.

Of the agency's 135 domestic accounts, only one-quarter are in the multi-million-dollar billing group; another quarter are between \$250,000 and \$1,000,000; and the remaining half have billings under \$250,000. McCann-Erickson has five accounts that bill more than \$10,000,000, and 20 that bill less than \$20,000.

The men that run McCann-Erickson are most definitely the power behind the agency. Harper, who is clearly the guiding light, manages to read seven books a week (including light fiction, books on semantics, farming and modern history). He manages to spend some time at his farm in Stanton (Va.) and his summer house at Montauk, Long Island (N.Y.) In addition, he's proud of the fact that, since he and his family moved from New York City, he's never spent a night in the city—he drives home to Irvington (N.Y.) nightly.



fashion show, a cocktail party for advertising and press people, a free flow of spot plugs for the films on KUTV.

How has "Movietime U.S.A." paid off for KUTV? By block programing from 9 until midnight (for two feature showings) every night except Tuesday, KUTV has signed six regular sponsors.

As for the sponsors—so far, comments are favorable from those bankrolling spot time during the Fox film package. Salt Lake's General Electric Supply Co., a distributor sponsoring the films in co-operation with 12 local dealers, switched from a half-hour show to the feature films for greater advertising impact. GE Supply advertising promotion manager Mack Read says, "Feature movies on television will dominate the viewers' attention for the next two years and we are after the greatest saturation possible. Feature films pulled this area out of an appliance slump which was felt over the nation in March and April."

Another sponsor, Ironrite Intermountain Dealers Assn., believes the ratings of the RKO films will be high because they're new to TV. Prior to sponsoring the film package

How the "new" movies rate on TV

FOR years Hollywood's major film studios hoarded their films to avoid any possible boost for the upstart medium of television. TV boomed, nonetheless, and in the last six months Hollywood studios have bowed one by one to the inevitable. Mainly spurred by box-office profits problems, they have released from their libraries probably 2,400 features so far—all pre-1948 vintage.

Every one of the 2,400 films is in the hands of one or another television film distributor. The result, of course, is that TV stations are bombarded with efforts to sell or rent them the film packages.

Recently promoter Matthew Fox's C&C Television Corp., which bought the entire library (740 films) of RKO Pictures, sold those films to Salt Lake City's KUTV, the third station in a three-station market.*

The deal is intricate—and probably prophetic of things to come. Fox sells (not rents) his film package dubbed (Movietime, U.S.A., will take TV spot time as part payment (the spots promote International Latex, with which Fox is closely associated). He claims he will promote the entire package in national magazines, listing stations airing the films. So far that scheme hasn't materialized, but it may soon since Fox says 41 stations have bought his package. If and when it does, it will be theme, "See a movie tonight—at home—free."

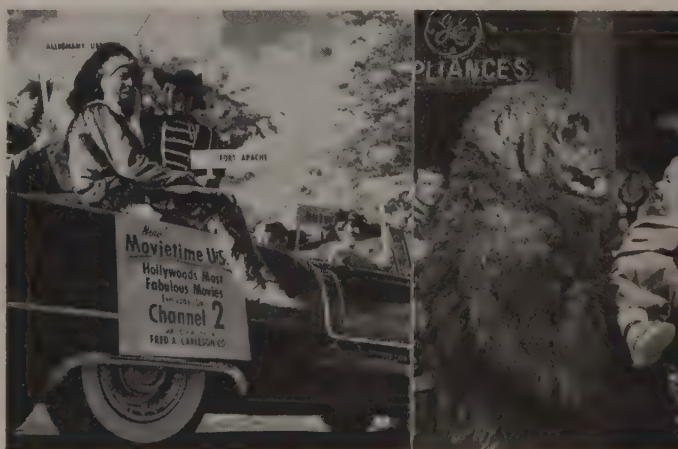
Fox, however, helped KUTV with promotion of the Films, (starring Clark Gable, Bette Davis, Cary Grant, etc.). Last May C&C Television advertising & public relations director Gene Cogen and KUTV promotion manager Dick Westman teamed up to ballyhoo the film package in Salt Lake City with Hollywood premiere techniques. In one week they staged two parades (one of beauty queens, one of actors dressed to represent characters in the films), a

Ironrite picked up the tab on other film series, averaged a local Nielsen of 30, which it expects to top with the RKO films. Ironrite enjoyed a 700% sales increase in the area after sponsoring films the beginning of this year.

The Utah Power & Light Co., which had sponsored shows on other Salt Lake stations for five years, signed up with KUTV "because their film package was much superior to anything being offered previously."

Another sponsor to switch to KUTV because of the film features is the First Security Bank of Utah. "We believe you will get a good audience if it is a name film with name actors. These films were top ones, well advertised in the past, and we believe this advertising sticks."

As for audience, American Research Bureau ratings for Friday, June 8, indicated that 22% of TV homes were tuned in to the movies. Highest opposing show rating was 18.2%. On Monday, June 11, the film's rating reached 29.1%, again topping opposing shows. ■



Actors dressed to resemble characters in the movies helped promote the film package recently sold to Salt Lake City's KUTV. Package's seller, C&C Television Corp., paid for the films' build-up promotion.

*Other Hollywood studios which have turned television's way: Warner Bros. (750 features, plus an unspecified number of short subjects, cartoons, silent features), sold to PRM, Inc., for distribution; Columbia Pictures (104 films), distributed through Screen Gems, a Columbia subsidiary; Twentieth Century-Fox (52 films), distributed by National Telefilm Associates; Republic (76 films), distributed by Hollywood Television Service, a Republic subsidiary; David O. Selznick (10 films), distributed by National Telefilm Associates; Allied Artists (26 films), distributed by Interstate, an Allied subsidiary; Loew's, Inc. (700 features, 990 short subjects), distributed by its own organization. Thus far the holdouts are Universal-International (which has released a few westerns) and Paramount (although a number of Pine-Thomas pictures, originally released by Paramount, have gone to TV).

Advertising budgets are climbing

- 70% were higher in 1956's first half than 1955's same period.
- 48% will be increased this half over the first half of the year.
- The flood of ad money to television appears to be slowing up.
- Here's which media will get more ad revenue for this half.

OF ALL the yardsticks for measuring faith in the economy, few are as revealing as advertisers' plans for ad budgets. It's significant, therefore, that despite our present leveling-off period and the lukewarm prospects for the rest of this year, advertisers are planning major and significant increases in advertising expenditures.

This is the encouraging conclusion of a survey of the leading advertising executives of the Tide Leadership Panel. These prominent admen, who represent the top-spending companies accounting for much of the annual \$10 billion advertising outlay, were confident enough to boost their spending substantially in the first half of this year over 1955's first six months. And a startling number are planning to step up ad spending even more in the remaining half of what is certain to be another record year for advertising.

► Out of every 10 companies represented on the Leadership Panel, seven spent more money between January and June than in the like months a year ago, a few increased their ad expenditures over 1955's same period by as much as 100%. Of the three out of 10 (or 30%) remaining, 22% spent about the same amount as 1955's first half; the remaining 8% actually cut ad budgets for one reason or another.

As for the second half of 1956, the increased ad spending continues at only a slightly slower pace. Almost half of all companies on the Panel—48%, to be exact—plan to hike their ad budgets between July and December over the preceding six months. Of the rest, 42% will spend about as much in the second half as in the first; only 10% will cut back below first half expenditures.

► A close look at the advertising plans for 1956 indicates that many companies plan increases of notable, even remarkable, amounts (see chart opposite). Exactly 9%, for example, plan boost up to 5% over what they spent in the first half. A healthy 13% will go as high as 10% above their first half spending. Another 10% have scheduled increases up to 15% on top of their January-June figures; 5% expect to spend up to 20%

more in the second half, while another 5% plan a hike up to 25%. The remaining 6% are the most optimistic—they'll jack up their ad budgets for 1956's last six months by better than 25% over the first six months.

And if that isn't surprising enough, the majority of those advertisers plan major (more than 25%) increases will add half as much again—or 50%—to their first half ad budgets!

► One surprising trend in media revealed by this Tide Panel survey is that the flood of advertising money to television is gradually slowing up. For the first six months of this year, 31% of those advertisers who increased ad spending over 1955's first half put the bulk of that additional investment into magazines; a smaller, but still sizable number—28%—put most of the new ad money in TV.

Of the remaining media, newspapers got the biggest share of new advertising money from 27% of the Panel. Business publications got most of the enlarged budgets of 14% of Panel companies, while radio came in for the lion's share of 8%. Outdoor, direct mail and Sunday supplements each got the bulk of additional ad money from less than 1% of the Panel.

The same pattern follows for media expenditures for the second half of 1956. Again television takes a back seat to other media when it comes to increased allotments.

• Out of every 100 advertisers represented on the Panel, 48 will put more money in newspaper advertising in the second six months of 1956 than the first; 16 will apportion less to newspapers, while 36 will stick with the same amount.

• Out of every 100 advertisers, 44 will spend more in magazines, 19 will spend less and 37 will hold the line.

• Direct mail will get a bigger share of the budget of 44 out of every 100 advertisers, while 8 will allot less to direct mail and 48 won't change.

• Spot television will receive more ad money this half from 40 advertisers out of 100, less from 17 and the same amount from 43.

• Business publications can look for

increased spending from 37 out of every 100 advertisers, less from 8 and the same from 55.

• Of every 100 advertisers, 37 will step up network television expenditures in the second half, 13 will reduce them and 50 contemplate no change.

• Spot radio will get its share of new advertising money: 34 out of every 100 advertisers will devote more to spot radio, 19 will give it less and 47 plan to make no change.

• Twenty-six out of every 100 advertisers on the Panel will hike spending in outdoor, 14 will cut back and 60 will hold the line.

• Farm publications can expect little change in revenue this second half; while 16 advertisers out of 100 are slated to spend more in farm books, another 16 expect to cut back while the remaining 68 plan to make no change.

• Carcards will get slightly less this half, since 15 advertisers out of 100 have scheduled increased carcard budgets, 16 plan a decrease and 69 will leave their carcard budget unchanged.

• Network radio will continue its revenue losses this half. While 14 advertisers out of 100 see net radio getting more of their money, 20 say that medium will get less; the remaining 66 foresee no change.

In breaking down second half ad plans by industries, one fact becomes immediately clear; the fattest increases will come from industries that heretofore were not among the heaviest advertising spenders. Three prominent examples: clothing, soft goods and publishing.

All major automobile manufacturers represented on the Panel will cut their advertising in this half of the year, a probable aftermath of the sizeable dip in auto sales. But this is still significant, since the cutback will take place at a time when new models are introduced, usually a high-spending period for automobile advertisers.

Among other leading industries, this is how ad plans for the second half break down: small appliances generally will spend less, while major appliances will generally make no change. Alcoholic beverages will spend substantially more, 75% of these companies on the Panel plan increases this half. Drug & toiletries will also spend more, while the majority of food & grocery advertisers will cut back. In travel and transportation there'll be a slight swing upward in ad spending, and among industrial and construction companies ad budgets will pretty nearly hold the line. ■

fast, will go even higher

70% went up in 1956's first half

8% of advertisers represented on the Panel spent less in 1956's first half than 1955's first half.

and
**THESE
MEDIA
GOT THE
BULK
OF THE
INCREASES**

22% spent about the same

11% spent 1-5% more

20% spent 6-10% more

18% spent 11-15% more

9% spent 16-20% more

6% spent 21-25% more

6% spent over 25% more

MAGAZINES

got most, said **31%** of the Panel

TELEVISION

got most, said **28%** of the Panel

NEWSPAPERS

got most, said **27%** of the Panel

BUSINESS PUBLICATIONS

got most, said **14%** of the Panel

RADIO

got most, said **8%** of the Panel

48% will go up in 1956's second half

and
**HERE'S
HOW
MEDIA
WILL
SHARE
THE
INCREASE**

10% of advertisers represented on the Panel will spend less in 1956's second half than 1956's first half.

42% will spend about the same

9% will spend 1-5% more

13% will spend 6-10% more

10% will spend 11-15% more

5% will spend 16-20% more

5% will spend 21-25% more

6% will spend over 25% more

48% of Panel companies will spend more in
NEWSPAPERS

44% of Panel companies will spend more in
MAGAZINES

44% of Panel companies will spend more in
DIRECT MAIL

40% of Panel companies will spend more in
SPOT TV

37% of Panel companies will spend more in
BUSINESS PUBLICATIONS

37% of Panel companies will spend more in
NET TV

34% of Panel companies will spend more in
SPOT RADIO

A bank boasts four advertising agencies:

Chase Manhattan's new ad strategy

- Chase Manhattan now employs four different ad agencies.
- Each has a specific Chase service to sell.
- A basic Chase criterion: ads that command attention.
- Here's how bank & agencies work together on the job.

BANKING today is as competitive a business as any you can think of. Banks, of course, continually compete with each other. But today they must also compete with 20 other types of financial institutions — from life insurance companies to the thriving mutual funds — for business or the public's investment dollar. The number of the nation's stockholders, for instance, neared 8,000,000 last year, up from 1952's 6,490,000. Further, most all such competitors for people's investment money or savings pay higher interest than the banks' 2½-3%.

➤ One result of the keen competition: much more & better advertising from the banking field, which is beginning to realize that it is really not much different from manufacturing or retailing when it comes to stalking new business.

Two of several successful recent bank advertising campaigns were carried on in New York City, financial center of the nation where competition is keenest—one by the Chase National Bank ("Why don't you talk to the people at Chase?"), the other by the Bank of the Manhattan Co. (humorous

grease-pencil characters on subway cards and outdoor posters).*

Last year, after prolonged negotiation, Chase merged with Manhattan, became Chase Manhattan, New York's biggest bank and the nation's second biggest (behind California's Bank of America). The new bank found itself not only with two hot ad campaigns, but four effective advertising agencies. Chase Manhattan decided to keep all four, worked out this arrangement for them: to Kenyon & Eckhardt, which

*Other recent interesting bank campaigns: Union Trust Co. (Rochester, N.Y.) recently used ads based on motivation research. Ads (via Charles Rumrill & Co.) tried to dispel feeling of "cold treatment" many people said they received from bank personnel in general (typical caption under picture of customer: "You know, they thanked me for giving them my business.") Leo Burnett Co. recently did a series for Harris Trust & Savings (Chicago) expressing the bank's philosophy and personality through folksy, illustrated stories about the history of money and people in finance, instead of using straight-copy detailing the bank's services. Republic National Bank (Dallas) used comic strip characters with a minimum of copy in newspapers to promote the bank's credit business. The first of its kind in the southwest, the campaign was so successful it was also used on spot television.

- From Kenyon & Eckhardt comes Chase Manhattan's commercial campaign

When your machinery goes overseas...



...talk to the people at Chase Manhattan

Use a world-wide network of bankers-at-the-spot to help solve your import-export problems.

THE CHASE MANHATTAN BANK



Who keeps him smiling from ear to ear?

Read how America's farmers are able to produce the finest corn crops in history.

THE CHASE MANHATTAN BANK

The color page ad at left promotes Chase Manhattan's international services. The ad at right is part of the bank's public relations or institutional advertising. Both ads boast catchy artwork and headline.

low. Rather, savings of about 8% after taxes are necessary if economic growth is to continue.

► This philosophy—to increase savings—is behind current Chase consumer advertising, guided as is all Chase advertising by ex-newspaperman (Tulsa Tribune) Crawford Wheeler, public relations & advertising vice-president. The bank is also interested in building savings at this time of tight credit—so that more money will come in. With the help of his assistant, Kermit Schweithelm, and eight staff members, Wheeler handles an ad budget of nearly \$2,000,000, about five times more than was spent by Chase and Manhattan combined in 1949.

Chase Manhattan's consumer advertising (managed by Cunningham & Walsh account executive James Little) takes about 45% of the total ad budget. Today's consumer advertising is obviously a continuation of Chase National's pioneer consumer campaign (started in 1949) and Bank of Manhattan's highly praised grease-pencil campaign which began three years ago.

Chase Manhattan's aim in continuing the two is to counterbalance the hard sell of the one with the whimsy of the grease pencil characters. That way, it

thinks, services such as loans, savings, special checking accounts are clear to consumers while the over-all impression given is not austere.)*

Chase's now famous slogan: "Why don't you talk to the people at Chase" (a slogan, incidentally, that is used in both consumer and commercial advertising), caught on with the fortuitous assist of which all admen dream. One day in 1953 a rare rufous-necked hornbill which had escaped from an animal dealer's shop landed on a 28th floor windowsill of the bank's 18 Pine St. headquarters.

The New York Times carried a picture story of the bird on Chase's windows. Next day, in half-page ads, Chase admen ran the Times' picture over this caption: "Somebody told me to talk to the people at Chase." The result was national publicity—and a nationwide chuckle.

► Humor also marks Chase Manhattan's commercial advertising, managed by Kenyon & Eckhardt account executive Reginald F. Pierce. Its success

*Strategy is to concentrate all ads on one banking service at a time—currently saving. Media include at least one of 12 New York area newspapers each week, 24-sheet outdoor posters in 159 locations within New York's five boroughs, two cards in each subway car each month in all three New York subway systems and the Staten Island line, radio spots & participation, spot television, direct mail, window and lobby displays.

parallels the consumer push, is partially responsible for Chase Manhattan's becoming the leading lender to U.S. industry. Four types of commercial campaigns (public relations, international, trust and special events & services) are instrumental in attracting industry and businessmen to Chase for large loans. Not to be overlooked, Chase admen think the good will they create rubs off on the banking industry as well.

There campaigns also reflect Chase National's long-time advertising technique. That's largely because Anderson Hewitt, then a partner of Hewitt, Ogilvy, Benson & Mather, and Chase National executive vice-president George Champion developed the first Chase consumer advertising. Three years ago Hewitt moved with the Chase account to Kenyon & Eckhardt where he still watches over Chase ads.

The public relations series has a twofold purpose: to show how the banking industry helps all industry and to let the public look over the bank's shoulder to discover how banking is helping industrial expansion. Latest in the series, "Who keeps him smiling from ear to ear?" (see cut) depicts a boy eating corn, describes how commercial banks lend to and thus help the



Chase Manhattan's top adman is Crawford Wheeler (seated) whose team of four account executives is with him: (l. to r.) Albert Frank-Guenther Law's John V. McAdams; Kenyon & Eckhardt's Reginald F. Pierce; Cunningham & Walsh's James S. Little; Doremus & Company's Dewey B. Holland.

U.S. corn-producing farmer. Other ads made the same point for steel, railroads, and utilities. Media for the PR campaign include New York City newspapers and national news magazines.

The international advertising also uses simple and unusual artwork to get its message across (see cut of tractor). Art work always shows objects being transported over water but in the off-beat manner of a tractor on a raft or ears of corn equipped with sails. The idea, of course, is to command attention. Copy in the color page ads (in Fortune, Time International, Business Week, New York Times Sunday Magazine, U.S. News & World Report) always remains the same, promotes the bank's international services—some 19 overseas branches and 51,000 correspondent banks. Besides featuring water in all ads to represent some U.S. product being sent overseas, all ads use the headline: "Talk to the people at Chase Manhattan."

To get more banks to become Chase Manhattan correspondents, Albert Frank-Guenther Law's account executive John V. McAdams handles a concentrated ad schedule for some 40 banking publications, with insertions six to 12 times a year. Comments McAdams: "While many commercial banks use advertising to describe their services for correspondent banks, we feel that those bankers know about such services, so our ads instead are pitched as reminders, and they're rather unique in that way. They highlight the reasons why such Chase services might be superior, however."

Chase's fourth agency, Doremus & Co., handles all publication statements and corporate trust redemption notices. Account executive Dewey B. Holland, has personally worked on that account all its 35 years' association with Doremus, has "never missed handling a Chase bank statement." Holland is especially proud that in all that time there has never been an error in the submitted statement. For a bank as large as Chase Manhattan, the publication of the statement is a major event: it runs in New York City area newspapers, 13 U.S., 15 Canadian and six British financial publications.

What do they think of the results? Chase executives say the advertising is the chief factor in building the prestige of Chase Manhattan, that it has helped to popularize commercial banking throughout the country and to humanize the once stuffy conception most people held of banks. "And we certainly think it has opened the door for Chase salesmen," adds Wheeler. ■

*The slogan was coined in 1951 by Chase National president Percy J. Ebbott.

SELLING TO INDUSTRY

By John Sasso

®

True story

Just recently we decided to use photocopying as an office time- and secretary-saver. So we studied a number of ads, doing a kind of visual window-shopping, then wrote to three companies. One sent us a reprint of the same ad which prompted our request. The third sent us a horrible looking but informative four-page folder. Only a single company mentioned price (one of our chief interests). All three promised follow-up. The company that quoted price, and actually did send a salesman around made the sale—on one letter and one sales call.

Maybe we didn't get the best machine, but we got the best prospect service. There's a moral here somewhere.



on promotion-wise, and put persistent effort toward showing them how to co-operate in, and capitalize on, the company's promotional activities.

That kind of "job importance" promotion makes sense. It doesn't put the cart before the horse. If you don't believe so, cast your mind over companies you know. In those companies where advertising and promotion men have reached executive levels, you'll generally find that: 1) the management has a keen and perceptive understanding of promotional activities, recognizing their importance in the profit picture, and 2) the individual ad managers are people of top-level caliber who know their business and never stop trying to learn more.

Needed: a miracle

Industrial ad managers, seconded by many lip-service agency people, simply won't give up on their favorite fixation: "the boss doesn't understand how important I am." If he did, they dream, I'd be a management man (whatever that is) and I'd get more shekels per month. So, committees meet and ponder. They then recommend that articles should be written extolling Joe Admanager's importance, hoping this "PR program" would build Joe's importance. Phooey!

That's like selling air transportation to executives by attempting to build up the importance of the pilot. Obviously, if air transportation is "sold" as important and necessary, understanding and recognition of a good pilot's place in the picture are inevitable.

Simple a-b-c thinking shows that the primary job to be done by industrial advertising groups is to convince management generally, by any and all available means, of the important job industrial advertising itself plays in the movement of goods and in building the consequent prosperity of the companies it serves. Next step: the industrial ad manager must do a good job himself. Third step: he must keep his management and associates informed of what's going

Sad fact is that some industrial ad managers wouldn't rate advancement anyway, even if their management understood the importance of the function. These are the boys so confounded by the miniscule of their jobs (checking grammar, schedules, and production bills) that they lose sight of the part they should play in over-all company promotional planning. To learn more about advertising is too much trouble; to show courage in presenting recommendations at the risk of the boss' displeasure is too risky; to do creative thinking about promotion takes too much time.

Such minor-league talent wouldn't and shouldn't benefit from better management understanding of advertising. But the great proportion of industrial ad managers would benefit tremendously. We just hate to see their associations go about this "job selling" promotion hindsides to.

Recommended reading

"Key Figures," a pocket-sized reference book, charts economic indicators such as cost of living, index of industrial production, population, inventories, etc.

It was prepared by the Dept. of Economics, McGraw-Hill. Such information is often useful and hard to get when you need it. Write McGraw-Hill for a copy. The "sell" in the booklet is low-key.

**Schlitz's new ads again
show . . .**

The Toigo Touch

The question is simple. Can you take a good advertising idea—a *really* good advertising idea—and wear it out?

The idea, in this case, is an intangible combination of the trend to modernity, emphasis on the word gentle, and attractive art showing young people in casual poses enjoying a product.

The idea first saw light in 1952, when Pepsi-Cola launched its now-famous advertising campaign; the impact was as refreshing as a soft drink, and it didn't do Pepsi's sales any harm (they climbed 85% during the next two years).

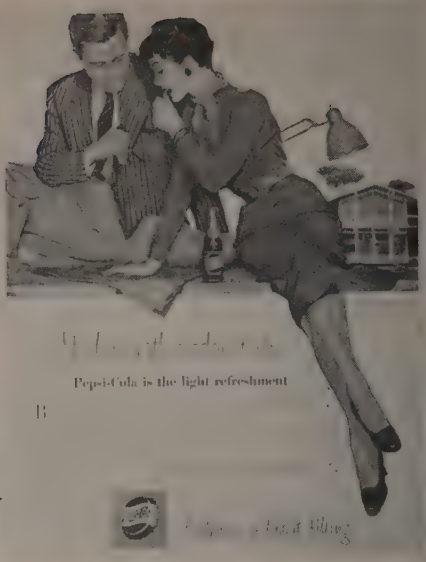
Credit for this idea is generally given to John Toigo, a highly creative and ingenious agencyman. Toigo was working in 1952 for the now-defunct Biow Co. on the Pepsi account.

Then one day, Pepsi board chairman Alfred Steele (who believes the idea is as much his as Toigo's) noticed something disturbing about the then-current Philip Morris advertising: it was startlingly similar to Pepsi-Cola's. He looked into it further and found that Biow staffers on the Pepsi account were also working on the Philip Morris account, a Biow client for some 20 years. The upshot, now history, was that Pepsi shifted to Kenyon & Eckhardt. Toigo's idea, it seems, also appealed to Schlitz Brewing Co. president Erwin C. Uihlein. He promptly announced that the Schlitz account was moving to Biow, and just as promptly Milton Biow resigned it on grounds it had been obtained without his knowledge.

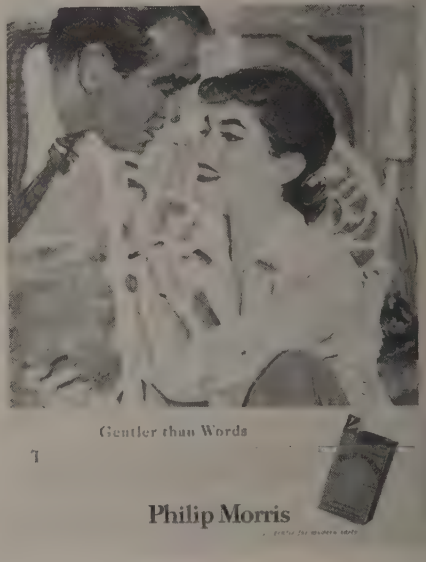
So Toigo took his idea, three other Biow executives (including his former Biow assistant, Richard Steenberg) and himself to Schlitz. There, as marketing director, Toigo is in charge of a new Schlitz ad campaign bearing an amazing resemblance to the Pepsi-Cola and Philip Morris campaigns (see right).

Soon, however, Schlitz should have Toigo's smooth, modern, gentle approach all to itself—Philip Morris, via N. W. Ayer, and Pepsi, via K&E, will soon launch new and different campaigns. But the big question of how far you can stretch a good idea remains.

First Pepsi-Cola . . .



Then Philip Morris . . .



And Now Schlitz . . .

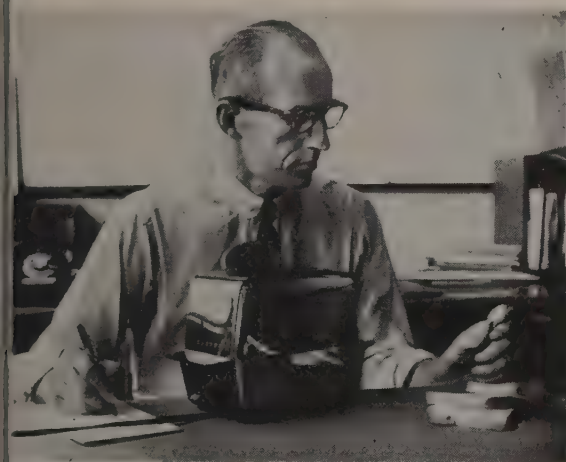
Ask for Schlitz...
see why it outsells all other beers



World's largest-selling beer
...and refreshing as all outdoors!



Proctor's ad director William Rambo checking up on Proctor's two top-selling products



Proctor's success with spot TV

- Agency's "spec" presentation sold Proctor Electric on spot TV.
- Distribution and sales improved immediately in spot TV areas.
- Proctor now uses the medium almost exclusively.
- Here's the strategy that made—and keeps—the campaign hot.

THE busy man above is ad director William Y. E. Rambo, of Proctor Electric Co. (Philadelphia). He's checking his company's two most successful products: the unique Hi-Lo ironing table which is now top seller in its field—fairly expensive ironing boards (\$10-\$16); the toaster which boasts a first quarter sales increase of 15%, compared with an industry shipment increase of around 2%.

The family-owned company's recent sales successes (it had a sales dip in 1953) began in 1954 when President Max A. Geller of Weiss & Geller, New York advertising agency, hustled to Philadelphia for a special appointment with Proctor president Walter M.

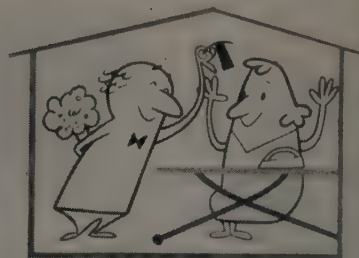
Schwartz, Jr. Geller wanted to sell Schwartz on the power of spot television as a tool to strengthen and expand Proctor's distribution and sales. His key argument: TV is the only way to exhibit the lure of a product like the Hi-Lo ironing table—it is raised or lowered by finger-tip control, has wheels for easy use. Geller believed too that TV could do more for Proctor's toaster and iron than the company's magazine campaign. (The company traditionally used mass circulation magazines—both weeklies and women's monthlies.)

➤ So persuasive was the articulate Geller that Schwartz bought the idea on speculation; that is, he gave Weiss

& Geller a special appropriation aside from the regular magazine budget handled by Philadelphia's Arndt, Preston, Chapin, Lamb & Keen. The test of Proctor's arrangement with Weiss & Geller was a saturation spot TV campaign in the tough New York City market.

From March to May, 1954, Weiss & Geller placed 13 weeks of one-minute and 20-second spots (at least 12 a week) on three stations (WCBS-TV, WPIX, WRCA-TV)—most commercials plugged the Hi-Lo ironing table, the rest the toaster. Direct result of the spot campaign was a 20% sales increase for Proctor products in the area, expansion of dealerships from 250 to 2,000.

Proctor then okayed a Weiss & Geller plan for a fall spot TV campaign in two other tough markets—Philadelphia and Los Angeles. When Proctor started the Philadelphia campaign, it had about 400 dealers in the city. Just 13 weeks later, it had 1,500. In Los Angeles dealerships jumped in the same period from 300 to 1,600. Sales for



Here are two examples of Proctor Electric Company's spot television commercials. Though price per commercial is probably \$8-10,000, the commercials have increased both distribution and sales in every market Proctor has aired them (see accompanying article).

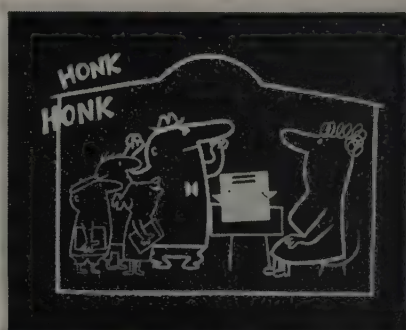
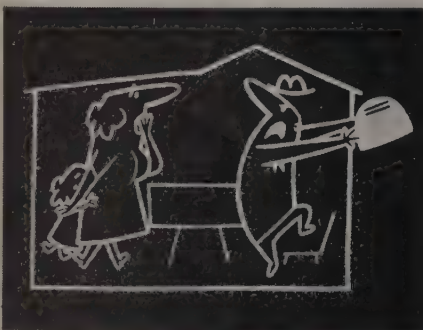
Basically, commercials, some one-minute, some abbreviated to 20 seconds, depict the life of a housewife and her family before & after a Proctor product. What powers them is the unique way artwork, music and dialog blend to capture the before & after moods.

For example, to emphasize the housewife's drudgery, the family discontent before a Proctor product, the background of these scenes is in black while the cartoon characters are drawn in white; exasperation and depression mark the dialog, the music is jarringly off-key.

These TV spots sell

With acquisition of a Proctor appliance, the commercial's entire mood shifts to family joy. The background of these scenes reverses to white, dialog and music are full of joy and vivacity.

A good example of Proctor commercials (conceived and filmed by United Productions of America) is the one above for its most successful product, the Hi-Lo ironing table. After a wife declined her husband's invitation out to dance ("Ready, Honey? We're dancing, you know." "I ironed all day . . . I'm too tired to go!") he smashes the culprit, an old-fashioned ironing board, roars: "We need a Proctor in the house!" In another sequence, an



the year, thanks largely to the TV campaigns in the three big cities, jumped 58% over 1953.

Last year, with spot TV campaigns running in 10 cities, Proctor sales were up around 10% (15% in the TV markets). So far this year, says the company, sales are 20% ahead of last year.

Until the spot TV campaign Proctor Electric Co. was in something of a distribution rut. Interested mainly in key department store distribution, Proctor had neither inclination nor staff to tackle appliance and hardware stores. Today, spurred by its TV success, Proctor sells to any & every appliance outlet through 600 distributors, has 50 salesmen who service them. Further, Proctor has a team of nine demonstrators who "follow through" on the spot TV commercials. The demonstrators, each known as Mary Proctor and

each uniformed and driving a station wagon, tour department and other big appliance stores in their regions, show how to use Proctor products to best advantage.

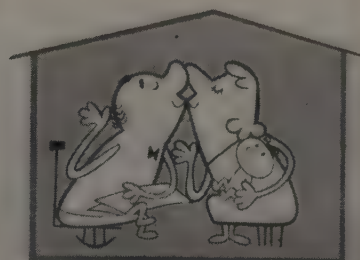
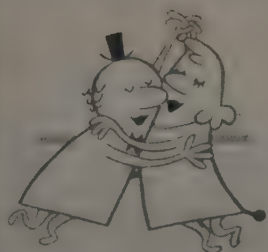
Meantime, Proctor's ad director Rambo and Weiss & Geller (which took over the whole Proctor account early last year) are carefully planning a continuing spot TV assault. By this year's end, Proctor will be running spot TV campaigns in 18 cities, hopes to be in 56 by the end of 1957 (Rambo figures that commercials in that many cities will be within reach of 75% of all TV homes).

➤ Rambo believes that Proctor will continue to follow the placement pattern set in first test market days in New York City: at least 12 commercials a week—two in the daytime, one at night. "In Seattle we experimented,"

comments Rambo, former Ward Wheelock copy chief. "We bought just a one-time spot to see how it would pull. It didn't. After that, we stuck to saturation, and it hasn't let us down since."

Rambo favors one spot near 9 a.m. when "there is strong programming," one in the afternoon "because local stations have good film shows," one at night (preferably a one-minute local station break in Steve Allen's network show on NBC-TV). Rambo also likes to run local 20-second spots in CBS-TV's morning Arthur Godfrey show ("to get the Proctor name across in a high-rated show"). Rambo stays away from spots on Saturday and Sunday because of the wait until stores open Monday.

Rambo's spot placement pattern begins each year in the spring (Proctor bought spots in 15 cities this past spring); laundry equipment is pushed



products for Proctor

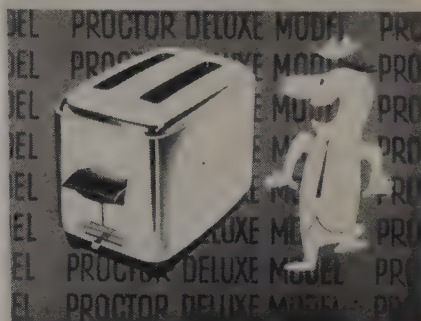
angry father shouts for a Proctor when mother's feet ache (from ironing), and he has to take the child out to play.

The commercial then switches to a husband's coming home to his happy wife—she's seated at a Proctor ironing table, merrily singing: "There IS a Proctor in our house!" They go off dancing.

This commercial includes a "live" sequence with "Mary Proctor" demonstrating how the Hi-Lo ironing table works (Robert Lawrence Productions does the "live" sequences). The commercial ends with the cartoon family, seated contentedly together, asking: "Is there a Proctor in your house?"

Proctor's toaster, second biggest selling item, gets similar treatment (see below). Dialog goes like this: "Where's the toast? I have to go." "Patience, dear; our toaster's slow." Or, in another sequence: "This is toast? More like roast!" And in a third: "School bus waiting; where's our toast? We need a Proctor in the house!" When "There IS a Proctor in the house," the housewife can feed toast quickly to any number of children: "Toast for Willy . . . toast for Sue . . . toast for Lilly . . . toast for Lou . . . and plenty left for dear old Dad."

This fall, for the first time, all Proctor commercials will close with a voice asking: "Is there a Proctor in your house?" as a scene appears showing a house equipped with all Proctor's major products: ironing table, steam iron, toaster and laundry cart.



for 13 weeks (April, May and June), with two spots promoting laundry products to every one for toasters. For 13 weeks in the fall (starting September), the pattern is reversed, with emphasis on the toaster continuing until a week before Christmas.

Interestingly enough, Proctor's actual commercials are pretty much the same as those of test market days (see box). So far, only one Proctor product has been featured per each commercial (although Proctor's Cordminder, a device that keeps an ironing cord from tangling with the iron or ironer, is promoted with the ironing table).

This fall, however, that will change—all Proctor commercials will briefly feature all major Proctor products. There will also be six different Proctor commercials on the air: besides those for the ironing table and the toaster, commercials will promote a new Hi-Lo

"back-saver" laundry cart which doubles as shopping cart (\$12.95 and \$15.95); Zedalon ironing table pads and covers; a new steam iron with 17 vents (\$15.95); a Hi-Lo ironing table for children (\$5.95), which you can buy in combination with a regular Hi-Lo table for \$18.95 (Proctor does not fair trade its products, but like others in its industry suggests lists prices).

With spring campaign TV spots in cities, Proctor plans to add three more cities in the fall. Of a total 1956 ad budget of around \$750,000, some \$500,000 will go for the spot TV. This fall, too, Proctor will run three half-page ads in October, November and December issues of Life—its sole effort to reach areas where it isn't using television (though Proctor, of course, has a co-operative ad arrangement with dealers).

The one new note in Proctor's adver-

tising is its first use of outdoor, planned for seven cities this summer.* Rambo's theory is that outdoor, placed in important spot TV markets, substitutes for spot TV, which Proctor is out of until its autumn campaigning. Rambo at the moment thinks he'll expand use of outdoor gradually, too—perhaps to 20 major cities by the summer of 1957.

Despite the fact that Proctor advertising will regularly reach only 15-18 cities this year, Rambo is well satisfied with TV results so far (some 500,000 Hi-Lo ironing tables sold last year). Further, he cites This Week's Electrical Housewares Index which indicates that 65% of electrical appliance sales take place in only 25 cities—25 Proctor hopes to cover by next spring. ■

*The seven markets where No. 50 showings will run for a month: Boston, Cincinnati, Kansas City (Mo.), Milwaukee, Pittsburgh, Salt Lake City, San Francisco.

NEW 3-T NYLON TUBE LESS TIRE BY GOODYEAR

gives the extra safety of 3-T Nylon and a new tread that stops 24% quicker at 40 miles an hour!



NYLON CUSTOM TUBELESS
SUPER-CUSHION

GOODYEAR

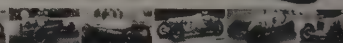
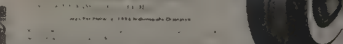


33 CONSECUTIVE INDIANAPOLIS RACES HAVE BEEN WON ON Firestone TIRES

Choose the tire the champions use...

Firestone—the tire with "built-in peace of mind"

1956 WINNER
For Victory 128.40 m.p.h.



The only tires made that are Safety-Proved on the Speedway for your Protection on the Highway

Goodyear and Firestone magazine ads: brand preference disappears when there's a bargain to be had

Why tire advertising goes flat

- Nothing's wrong with the ads—the problem is in retailing.
- Ads create the brand preference but can't close the sale.
- The reason: distribution problems and price-cutting.
- Here's what tire manufacturers are trying to do about it.

"THE average consumer thinks of a tire as being round, black, and with a hole in the middle."

The tire company executive who recently made this comment on brand consciousness in the tire market admits it's an exaggeration. Still, it's close enough to the truth to be uncomfortable. The truth is that people are as much aware of tire brands as they are of other product brands; but thanks to major problems in distribution and pricing, there isn't much brand loyalty.

In short, tire advertising is generally effective in building brand preference, which, in most cases, quickly disintegrates on the retail level.

➤ The distribution problem is simply one of getting the tire to the consumer when and where he needs it. Consumers buy replacement tires from service stations, company-owned stores, mail order houses, auto accessory stores, local garages and automobile dealers in that order. Logically, no tire producer can supply every one of those outlets. Consider, therefore, the consumer with a brand preference who:

- Has a blowout, needs a tire, and buys a different brand because it's the only one available at the highway service station.
- Decides to buy four new tires, can't find a convenient dealer handling his

preferred brand, buys a different brand because it's available at a nearby dealer.

- Wants four new tires, finds that the local dealer is pushing another brand "just as good and \$2 cheaper," buys them instead.

➤ Price-cutting is the second major factor in stimulating brand fickleness. While tire manufacturers have suggested list prices, the consumer is rare who pays the full retail price; it's axiomatic in the retail tire trade that the dealer takes what he can get. This situation is due to a combination of three reasons:

- Tire manufacturers' pre-war advertising was almost exclusively pegged on price; though it isn't now, it may well have conditioned consumers to shop for the best deal.
- Tire manufacturers use a complicated system of discounts, bonuses and rebates to encourage dealers to build volume, another reason why price deals are the rule rather than the exception.
- When sales of new cars slump (and so-called original equipment tire sales fall as a result), tire manufacturers keep production up and funnel the extra tires into the replacement market, often flooding the market and leading to periodic (and bloody) price wars.

The result, of course, is that today's

discount-minded consumers too often forget their brand preferences when there's a bargain to be had.

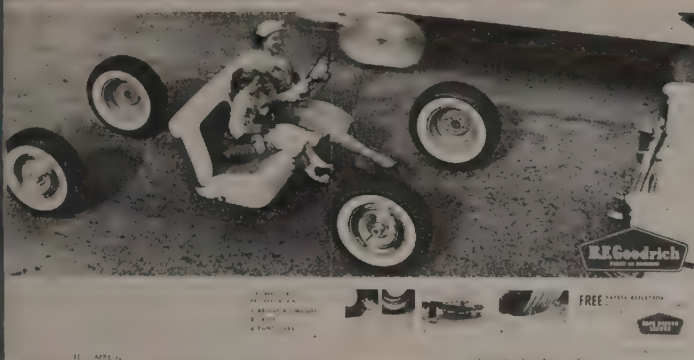
What are most tire manufacturers doing about this brand consciousness problem? Of the 17 makers of tires in the U. S., the four biggest—Goodyear Tire & Rubber Co., Firestone Tire & Rubber Co., U. S. Rubber Co. and B. F. Goodrich Co., in that order—take somewhat divergent approaches to the problem.

➤ Goodyear, the leader in tire sales, goes on the theory that a quality advertising approach, with an increasing ad budget, can do the most effective job in maintaining brand preference. K. C. Zonsius, Goodyear's ad director, lists three factors which Goodyear tries to include in all its advertising to stimulate brand preference: believability, emphasis on the distinctiveness of the product, and a demonstration of the product in use.

Goodyear, like its competitors, does not release ad expenditure figures (best estimate for 1955: over \$6,000,000), has increased its 1956 ad budget by some 14% over 1955. It uses all major media but outdoor (Young & Rubicam handles passenger tires, Kudner truck and farm tires), spends most of its ad money in newspapers, with network TV second and consumer magazines third. The one thread which runs through all its advertising: "More people ride on Goodyear than on any other brand."

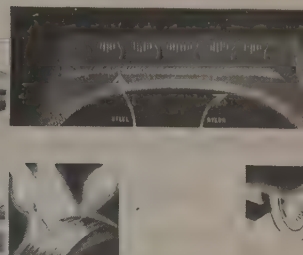
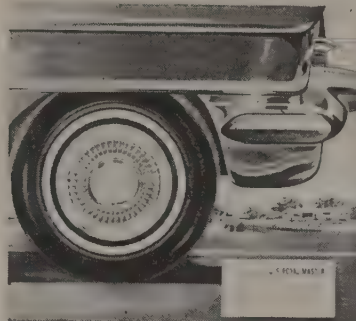
Victor Holt, Goodyear's sales vice-president, feels that price is behind a good deal of brand fickleness, adds that local service, availability of brands, terms, and other factors also figure in. Goodyear has done (and still does)

B.F. Goodrich Tubeless—because you're only as safe as your tires



U.S. Royal

now combines Steel with Nylon to produce the most indestructible of tires



NEVER HAS SO MUCH SAFETY COST SO LITTLE!

United States Rubber

Goodrich and U.S. Rubber magazine ads: distribution problems and price-cutting reduce brand loyalty

considerable research into what motivates a man to buy a tire, has found no formula as yet but has run across a few clues which, according to Holt, "have helped us to put a finger on some of our weak points in our advertising."

➤ Goodyear's theory (originally suggested and pushed regularly by Y&R) that the volume of advertising and brand preference are correlated seems borne out by Crowell-Collier's annual automotive survey. In 1950, when C-C asked consumers what brand of tire they'd buy if they were ready to buy, 27% said Goodyear; at that time, Goodyear was spending close to \$2,000,000 a year in advertising. Last year, when Goodyear's ad budget topped \$6,000,000, consumer brand preference had risen to 29.2%. U. S. Rubber, on the other hand, had a brand preference of 10% in 1950 when its ad budget was something over \$1,000,000; last year U. S. Rubber's ad budget was probably half that, and brand preference had slipped off to 8.6%. While there are undoubtedly other elements affecting this, it cannot be dismissed as mere coincidence.

One of Goodyear's current efforts to step up its brand preference is a \$150,000 Safety Sweepstakes, a contest which started June 11 and runs through August 18. The idea, of course, is to increase store traffic for Goodyear's 30,000 dealers; consumers register at the dealers, and the winners in a drawing get prizes up to \$25,000. There are also prizes for dealers and their employees. The contest will get full advertising support in newspapers, magazines, radio and TV.

➤ Firestone, the most reticent of all the tire makers, is the most hesitant to discuss the problem of brand preference; any information from the second largest of the tire makers comes out like a

slow leak. It claims to be the tire maker with the greatest number of company-owned stores (about 725) and the only tire producer which makes no private brand tires marketed under other names than Firestone.

Firestone's ad budget is probably only half Goodyear's; all of its advertising is prepared within the company itself—its agency, Sweeney & James (Cleveland), serves only for the actual placing of the ads. Firestone uses magazines, newspapers, network TV and network radio.

Firestone's advertising approach, and there's little to indicate whether it's had any great success in building brand preference, has generally been keyed to the annual 500-mile Indianapolis race. Lately it has taken up the safety theme, now stresses its product as "The tire with the built-in peace of mind."

➤ U. S. Rubber Co., number three among the tire makers, is almost as closed-mouth as Firestone about its advertising philosophy relevant to brand preference. It's no secret, though, that U. S. Rubber has lost considerable ground in the tire market, thanks at

least in part to a heavy cutback in advertising.

U. S. Rubber doesn't disclose its ad budget, undoubtedly because competitors would be more surprised by how small it is than by how large. What there is goes into network TV (the Sunday spectaculars on NBC-TV) as well as into consumer magazines and newspapers (via Fletcher D. Richards, New York).

The Royal Master tire with built-in steel wire gets the bulk of the emphasis in U. S. Rubber's ads; its TV commercials, for example, feature an animated dragon who can't chew through the tire. According to a U. S. Rubber spokesman, the company's advertising is designed with the independent tire dealer in mind. The reason: U. S. Rubber, alone among the major tire makers, has no company-owned stores, distributes solely through independent dealers.

➤ B. F. Goodrich Co., fourth among the tire producers, is another that has shifted to the safety angle in its advertising: in its magazine, newspaper, network TV and co-op radio ads it em-

Stoppers

- A stare is born . . . —WARNER'S
- Cod Fish Balls with Whiskers. —TOWN & COUNTRY RESTAURANT
- Who do you think you are? —MACSHORE BLOUSES
- You should see a specialist! —JANTZEN
- "What makes FIRE hot?" —BOOK OF KNOWLEDGE
- Now—the smartest men have holes in their shoes. —NETTLETON
- "Carry home a telephone?" —HINDE & DAUCH
- To the man with the revolving head. —NICHOLS & CO.
- Euphoria, anyone? —FRENCH SHRINER
- Is there a diploma in his layette? —PRUDENTIAL INSURANCE CO.
- When "probably not" has to be "never." —GOODYEAR
- How to stay married for life. —OLD FITZGERALD
- Why more and more ghosts come in pastel shades. —LADIES' HOME JOURNAL

For more
mileage than you
ever knew...

THE
GENERAL
TIRE

His reserve further shows a lot of extra-long extra-wide extra-soft extra-quiet extra-over-extended to a five. It couldn't be more done. In some of the gear is a typical 40000 for the 40000 safety. You get extra-steady steps and quiet running, even on wet pavements.

IF CENTRAL TIME GOES A LONG WAY TO MAKE FRIENDS



Proves The Puncture-Sealing Power of The Sensational New Seiberling Sealed-Air Tire

Devo, Brownie, James move under the spotlight and appeared in "2000 League United" the New York underground band. James' lyrics "struggles to give the best of him" are the most consistent over every one of his four hit songs in the "surprise" of "What you're harp on, capable of killing a man" (singing this was written on the *Saved-Air Time* model and personally recorded the first of "Not was I could escape")! As an active writer with a new hit in "Not was I could escape" and a hit in "Not was I could escape" but for a set of *Saved-Air Time*, proved to be America's first, set of pure, soulful singing.

STABLELINE, Saved-Time, THE LINE OF TOMORROW, IS THIS TOMORROW?

SEIBERLING
Makers of America's Finest Tires
SEIBERLING RUBBER COMPANY, AKRON, OHIO • TORONTO, CANADA



x_0, x_1, \dots, x_{n-1}
 y_0, y_1, \dots, y_{n-1}
 z_0, z_1, \dots, z_{n-1}
 w_0, w_1, \dots, w_{n-1}
 v_0, v_1, \dots, v_{n-1}
 u_0, u_1, \dots, u_{n-1}
 t_0, t_1, \dots, t_{n-1}

Makers of America's Finest Times

SEIBERLING RUBBER COMPANY • AKRON, OHIO • TORONTO, CANADA

phasizes that "You're only as safe as your tires." Says Glenn Martin, Goodrich ad director: "The majority of the safety features in today's new cars stress protection during or after an accident. We're trying to point out that good tires can help prevent the accident."

For 1956 Goodrich's undisclosed ad budget has been increased about 5%; the bulk of the expenditure goes into television and newspapers (BBDO handles passenger tires, Griswold-Eshleman of Cleveland handles truck and farm tires).

Goodrich's latest advertising theme, partly institutional and partly an effort to increase brand preference, is tied to the Safe Driver's League. Goodrich's motive here, says Martin, is to try to link bad driving and bad tires together.—and to get consumers to do something about both. While the promotion's main objective is to promote safe driving (it's been warmly received by safety officials), Martin admits that it also has merchandising value for Goodrich since it increases floor traffic for Goodrich's 30,000 dealers and in its 500 company-owned stores.

As for brand preference, Martin is aware of the problems on the retail level in the industry and points out that building higher brand preference is the only way to stay ahead of the game. Goodrich's number one objective in its advertising, he explains, is to make people want the product and want it badly enough to go to a Goodrich dealer to get it. He feels that "tonnage" of advertising—the volume rather than the approach—is the key to higher brand preference.

➤ Among the smaller companies in the tire market, two are notable for their approaches to the brand preference problem. General Tire & Rubber, considered number five behind the Big Four, is probably the best and most aggressive in the industry from the point of view of merchandising and sales training. Seiberling Rubber Co., which is probably the sixth largest, has developed some of the most dramatic advertising for its Sealed-Aire brand. In its advertising (and in an elaborate color film), Seiberling has a famous marksman pump bullets into the Sealed-Aire, a famous archer shoot arrows into it, an underwater swimmer shoot spears into the tire—without loss of air. Seiberling sends the film, along with a futuristic car, the Golden Sahara (equipped with Sealed-Aire tires), on a barnstorming tour hopscoching dealers around the country.

► If consumers change their minds fast when it comes to brand selection, it's no faster than the tire market has changed since World War II. Since then, three major developments in product design have changed the whole concept of tire marketing:

- The incorporation of nylon into tire casings.
- The development of the tubeless tire, introduced first in 1947 by Goodyear, followed in 1954 by most other tire makers and now standard equipment on new cars.
- The development of the tire-within-a-tire, announced only recently by Goodyear. With two separate air chambers (each with its own valve).

Goodyear's Captive Air tire allows the driver to drive some 100 miles after a blowout.

The tire market has gotten its biggest boost not so much from the development of new tires as from skyrocketing new car sales over the last three or four years. In 1950, some 36,700,000 tires were sold through the original equipment market, while 47,300,000 were sold in the replacement market; in 1955, the original equipment market spiraled upward to 43,000,000, while the replacement market edged upward to 50,000,000 tires. Although the fall-off in sales of 1956 model cars was expected to force the tire makers to cut back, the retrenching has not been as severe as originally expected; while new car sales are off some 20% below a year ago, tire sales have slipped only about 10%, with prospects looking up as the 1957 model cars are readied for their debut. The total market in 1956 should hit 90,000,000 tires.

► The dollar volume of the tire market is an evasive thing, since tire manufacturers don't break down sales figures to separate tires from their other rubber products. The Bureau of Census rated the retail tire market in 1954 at \$1.6 billion, of which \$857 million was in passenger tires and \$520 million in truck and bus tires. With a good sales year for 1957 model cars expected, and despite the introduction of 14-inch tires on the new cars (which caused an inventory back-up of standard 15-inch tires), the tire market has every chance of tipping the \$2 billion mark by this time next year. ■



Caption by—M. J. HARDWICK

" . . . according to that efficiency expert, I'm waterlogged."

More on PARM study of ad rating methods

WHEN THE Advertising Research Foundation polled members a few years ago on research projects they felt were badly needed, the top vote went to a study of the rating methods used to check readership of printed advertisements.

That study is now completed and has just been released to ARF members (cost to non-members: \$500). Basically, the study, called Printed Advertising Rating Methods (PARM), compares the Gallup & Robinson aided recall method of checking ad readership with the Daniel Starch & Staff recognition method (a study of the Readex direct mail method is also included).

The need for the study is obvious. For most advertising, there is no way to determine sales results. The closest method so far is to assume that if an ad is remembered it is more likely than an ad not remembered to have some sales effect.

The long-range objective of the PARM study is to determine whether a more accurate, practical method of measuring readership can be found than those existing today. The three volumes of the PARM study compare results based on statistically identical samples of over 4,000 each for two of the readership rating methods: Gallup & Robinson's aided recall method whereby respondents are shown cards naming advertisers in a publication and then asked to give details of the ads they say they recall; and Daniel Starch's recognition method whereby respondents go through the publication page by page, tell which ads they saw and read. Readex reader interest method which involves a self-administered test is studied through a direct-mail sample of around 250.

Volume I of PARM reports how many read an issue of Life according to the aided recall method and according to the easier recognition method—respective

figures were 12,241,000 compared with 18,785,000 (Tide—June 22). Volume I also broke down both sets of readership figures by age, sex, income, education.

Volume II contains 88 tables comparing ad readership results from the different rating methods, while Volume III is made up of each of the ads studied, plus a ratings sheet for each.

Here is the sort of information advertisers can obtain from Volumes II & III. One of the tabulations explores the difference in the readership of ads when subscribers read the magazine and when newsstand buyers read it. There is very little difference as a result of how the magazine is purchased. With the aided recall method, the average for all ads studied was exactly the same among subscribers and newsstand buyers—3.2%. With the recognition method, the average ad readership of subscribers was just a shade higher—20.2% for subscribers compared with 19.7% for newsstand buyers.

This finding does not agree with the much publicized Kenyon & Eckhardt study (1955) which showed that newsstand purchasers recalled ads better than subscribers.

Another tabulation compares ad readership in relation to the time spent reading the issue. Both readership rating methods show that the longer the issue is read, the better the ads are read. With the aided recall method, the average for 15 minutes or less was 1.9%, for 16-45 minutes it was 3.2% and for 46 minutes or more it was 4.4%. With the recognition method, the average ad readership for 15 minutes or less was 13.8%, for 16 to 45 minutes it was 17.9% and for 46 minutes or more it was 23.3%.

Another interesting tabulation: average reading of ads by primary readers as compared with secondary or pass-along readers. Again, both methods showed that the primary readership is somewhat, but not much, better than the secondary reading. With aided recall, the average for primary readers was 3.2%, for secondary 2.8%. With the recognition method, the average was 20% for primary readers and 17.3% for secondary or pass-along ones.

A fourth interesting tabulation explores fatigue of respondents when the rating service takes respondents through an entire issue at once to test readership. PARM shows that both rating methods cause attention and interest to wane as the interview progresses, thus pulling down tail-end scores. Already, this finding has had results. Daniel Starch & Staff has announced that "the PARM study emphasized the importance of rotating the order in which ads are shown to respondents. . . . Effective immediately, we are adopting a rigidly controlled rotation plan."

Other tabulations of Volume II & III cover how ad readership ratings vary by sex, age, income, education.

Comments ARF: "We hope that individuals will endeavor to make analyses which are of interest to them . . . and we would appreciate it if those which might be of general interest to the advertising industry would be forwarded to ARF. Also additional tabulations may be obtained at cost through ARF."

Reason for ARF's plea is plain when you realize that the study covers 600 pages, includes 60,000 figures. It needs to be "mined" of all its significance. ■

ONE ADMAN'S OPINION

®

By Lester Leber



Ad of the month

For the first time since this column started singling out an ad each month for special praise, we go to the business books for our candidate. Consumer copy has received the nod heretofore (although trade messages can be just as important and just as creative) because all readers of *Tide* are consumers, but they're in hundreds of different businesses.

But we are all interested in the advertising business and, like it or not, we're involved directly or indirectly in the current discussion of the 15% agency commission system. Hence, this month's choice of Young & Rubicam's ad on the Piel's Beer campaign (see cut).

Here is a vivid exposition of the creative skill that has made agencies a great contributor to the American economy and has made Y&R one of the greatest agencies. You see it not only in the magnificent Piel's campaign but in the way Y&R claims its share of the credit. Sophisticated but simple; subtle

but straightforward; entertaining but powerful; daring but businesslike.

The spark of talent that devised this page was nurtured by the 15% commission system. Let advertisers who would tamper with the system beware, lest they save themselves a few dollars in the present and lose millions in the future.

Hope springs eternal

According to Politz's Survey, 27% of U.S. households report that their financial status is better than a year ago, and only 12% say it's worse. Here is a heartening measure of how prosperous America believes itself to be.

Even more encouraging is optimism for the future. Some 33% expect to be better off a year from now, whereas only a downcast 4% think they'll be able to buy less.

Actual figures of our increasing gross national product are important; but these attitudes are even more significant for an alert advertiser. They should encourage energetic campaigns for new products as well as old, and an increased emphasis on convenience, fun, luxuries. This is a great time to be alive, and to be in the advertising business.

Advice cum laude

"Of Law and Men," by Felix Frankfurter (Harcourt, Brace), reprints a letter he wrote to a young lad who wanted advice on preparing himself for a legal career. Substitute "adman" for "lawyer" and "advertising" for "the law" and you have counsel that is just as trenchant for one field as for the other. Here is the way the letter would then read:

"No one can be a truly compe-

tent adman unless he is a cultivated man. If I were you I would forget all about any technical preparation for advertising. The best way to prepare for advertising is to come to the study of it as a well-read person. Thus alone can one acquire the capacity to use the English language on paper and in speech and with the habits of clear thinking which only a truly liberal education can give. No less important for an adman is the cultivation of the imaginative faculties by reading poetry, seeing great paintings, in the original or in easily available reproductions, and listening to great music. Stock your mind with the deposit of much good reading, and widen and deepen your feelings by experiencing vicariously as much as possible the wonderful mysteries of the universe, and forget all about your future career."

One man's questions

- Shouldn't agency men offer some token of gratitude to Gordon Young of Life Savers? In a recent speech he said, "Effectiveness of advertising would be improved if agencies did not have clients who kept breathing down their necks, trying to master-mind each detail."
- Has there ever been a more unusual campaign in the fashion magazines or a more beautiful food series than the recent efforts of Hunt's Food in *Vogue* and *Bazaar*?
- A line of fabrics has been licensed as "\$64,000 Question Prints." Isn't that taking the tie-in gambit to the point of absurdity?
- Why doesn't somebody make a line of men's undershirts in colors or patterns? This seems to be the only item left today that is available only in unimaginative white.

From the mailbag

B. J. Regan of Vancouver, B.C., was moved by my praise of "Never carry more cash than you can afford to lose" as used by American Express Travelers Cheques to suggest a new slogan: "Safety in your signature." (Sorry I can't agree this is an improvement. The present slogan seems more provocative.)

MEDIA FORECAST

Move TV

Upstairs:

There are many arguments for not transferring television bodily to the UHF band, but all combined are not as powerful as the one argument for the move. A medium as powerful as television deserves the chance to envelop the country as does radio. VHF broadcasting cannot provide that chance.

The real question, as the Federal Communications Commission suggested when it recently invited pro & con arguments on moving TV upstairs, is a technical one: can UHF broadcasting equipment be developed to the point where reception (both in range and quality) is at least as satisfactory as VHF?

As for UHF's making obsolete 30,000,000 TV sets, the chances are that color television will spur people to do that voluntarily anyway. Television's opportunity is now, and it won't come again.

Anyone interested in ever-better communications—and surely that includes advertisers and agencies—should take the initiative in pressing for fast technical research in UHF broadcasting. The big job is to stimulate somebody—whether government or private business—into action for a truly national and competitive television system.

The obvious question is who today, if not advertisers, is to do the stimulating?

Crowell-Collier **Folds American:**

Crowell-Collier's decision last fortnight to fold 80-year-old American Magazine with the August issue may prompt a new load of woes for president Paul Smith.

Smith's explanation for the move involves complicated financial broken-field running, boils down to this: after showing a \$700,000 profit last year, Crowell-Collier is now slipping back into the red. Smith's primary aim, apparently, is to cut his losses this year, and sacrificing American Magazine seems the best way to do it. Here's why:

- American is a long way from its 300-ad break-even point, is the smallest of the three C-C magazines.

- Collier's fell below its circulation guarantee once this year already, Woman's Home Companion twice. Smith estimates it would cost him \$6,000,000 over the next 18 months to maintain the present circulation base for both books, and he doesn't want to spend the money since it will show up on the balance sheet.

- By folding American, Smith hopes to fatten Collier's and Companion's circulation with at least some of American's 1,875,000 unexpired subscriptions (he'll offer subscribers a choice of one or the other; hasn't decided whether to offer a refund). With the extra circulation, Smith hopes to jump Collier's rate base from 3,700,000 to 4,000,000, justifying a 22% rate rise this coming January.

- Since American's readers are more likely to renew Collier's than Companion, in Smith's opinion, there'll probably be no circulation rise ahead for Companion. Just the same, Companion will be raised by rates 12% in January.

With this plan, and C-C's profitable book division contributing profits, Smith hopes to break even this year, show a profit next year.

Coming Up:
Mobile
Newsstands?

There's a man at Time, Inc., paid primarily to think about Life's future.

He's Edward Miller, former research director and now assistant to Life publisher Andrew Heiskell. **Among the things Miller thinks about: how to improve magazine distribution**, which has yet, some say, to meet the population shift into suburban areas.

One Miller idea is **selling magazines from mobile newsstands**—carts or trucks which will pursue the suburbanite into his home territory. They'll be manned presumably by the area's newsstand distributor or dealer.

Miller hastens to point out that the idea is still in the dream stage. But it's one the magazine business is likely to think about seriously.

New ANA
Rate Trends
Study Out:

There's now a way to measure one newspaper's rate and circulation performance against another's.

Assn. of National Advertisers has released its first study of comparative newspaper rate and circulation trends. Similar to ANA's widely circulated magazine report, the study gives advertisers **much-sought data on comparable circulation and lineage rates for each paper of 50,000 and over**, as well as averages for dailies of all size groups.

There are some interesting comparisons between circulation progress and lineage rates (1946=100 for all figures): for all dailies, average net paid this year—110.3; open line rate—152; so-called maximil rate (line cost per million circulation)—137.8. **In other words, it costs about 38% more to buy the same space and circulation as it did in 1946.**

Biggest spread between circulation change and rate increases is in dailies of 250,000 circulation and over: a whopping 51.6% increase in rates while circulation dropped 0.4%.

There's an outside chance ANA will try to compute similar data for other media. Radio-TV and outdoor have already been investigated, but no action seems near.

Herald Tribune
to Launch Own
Sunday Magazine:

After years of printing its own local section in the national-slanted This Week magazine, the New York Herald Tribune (Sunday circulation: over 600,000) is starting its own Sunday color supplement.

The reason: This Week's growing national ad pages are squeezing out Tribune advertisers (the Trib's section was limited to 24 pages, varied downward with This Week's space needs).

The new and as yet unnamed magazine (out September 9) will retain the old section's page rate (basic monochrome: \$2,014.50), **will stress family interest editorially**. This Week (in its standard national form) will continue to run in the Herald Tribune.

new records for Philadelphia selling...

with Bob Benson's "Starlit Stairway"!

Bob Benson's influence is really stacking up in Philadelphia. And his new "Starlit Stairway" show on WRCV is just the thing to step up your sales! From 10:15 pm to 2:00 am, Monday through Friday, Bob spins the platters Philadelphia wants to hear—relaxing, sentimental-type music that lulls... soothes... while Bob *sells* like crazy!

Showman and salesman, Bob's been one of Philadelphia's leading radio personalities for years. That experience pays off *big* for sponsors on "Starlit Stairway." Among this happy club: L&M Cigarettes, Packard Automobile, Time Magazine, College Inn Foods and Slenderella.

Why not sign up! Applications now accepted at...

WRCV...SOLD BY  SPOT SALES

NBC Radio *leadership* station in Philadelphia
Lloyd E. Yoder, Vice President and General Manager
Hal Waddell, Sales Manager



The outlook for spot radio

- Spot radio is producing sales.
- It's big drawback: no information on who's listening when.
- Sametime, rate deals in many areas are rampant.
- Thus, advertisers are sure of neither costs nor results.
- But here's why they still use it.

SPOT radio as an advertising medium is undoubtedly an effective tool, but keeping up with it, as one advertiser put it, "is like wading through molasses on a warm night."

The prime spot radio headache for advertisers and agency men alike: no information. A sound, accurate estimate of how much a spot radio campaign is likely to cost an advertiser and what he's likely to get for his money is rare to a degree unrivaled by most other media. Here are the major unanswered questions:

- What does radio actually cost in comparison with other media? No one really knows. To an executive of one of the most progressive station representatives, "the great disease of radio is disregard of rate cards—and consequently radio's great problem is inability to tell what radio costs." Each station has its own rates, and its own combinations, discounts, special deals. Rate cards may mean a great deal in one case, nothing at all in another.

- What's the total current expenditure in spot radio for last month, for this month? Again, no one knows for sure. The Federal Communications Commission compiles annual totals, but these are a full year behind. The 1956 figures won't be available until December, 1957, at the earliest. Independent estimates, when they're not sheer guesses, are likely to be statistical projections. That is what the just-released Stations Representatives Assn. spot radio report is (see box). In question, too, is whether station reps are turning in figures on actual dollars paid by sponsors or the dollar value of the spots run for the sponsor (which might be increased by deals).

- What are the front-running competitors in any product field spending on spot radio? There is no published report of national advertiser investment in any part of radio today—the only medium not covered that way. Publishers' Information Bureau (which has never reported spot) has had to abandon its long-time reports on dollar network volume largely because rate deal-

ing media figures are inaccurate). The only way an advertiser can get an idea of how much his competition is spending in radio is to collect hearsay reports and rumors.

- What are the listening habits of the U.S. radio audience? Everyone agrees that the pattern of radio listening has changed since television came into its own, but there is little agreement on the exact nature of the new pattern. Foote, Cone & Belding's broadcast media director Arthur Pardoll recently told a broadcasters' group he's not convinced that any radio survey in existence today validly reflects the listening habits of individuals throughout a specific household. "What is needed, ideally," said he, "is an industry-sponsored research study that would finally and definitely record what those listening habits are—which members of

the household are listening to the radio at what specific times of day . . . However small the cost in gross dollars, any competent time buyer still wants to know what he's getting when he's offered a radio buy. But the time salesman inevitably reduces his story to a cost-per-station or per-thousand proposition, and follows this with the question, "How can your client go wrong?"

Some of these questions are being worked on and will undoubtedly be answered in time, but while such uncertainties exist many advertisers consider spot radio with some misgivings. This is reflected in FCC's report of net time sales. While total advertising volume from 1946 to 1953 zoomed better than 130%, spot radio lagged with only a 60% increase. Then, after an uninterrupted rise over nearly 20 years, spot radio billings sagged 7.3% in 1954 from 1953's high of \$129,605,000. An estimate for 1955 by Broadcasting-Telecasting indicates a further drop of 2.6% in 1956 to \$117,070,000. However, this is a minor readjustment, and one that doesn't reflect the increased spot radio budgets of some significant advertisers.

Spot radio's support comes primarily from two major sources. The food industry was and probably still is the



American Tobacco's Schullinger: radio is a good, solid supplemental medium



Kraft's Jeffery: what are radio's new listening habits?

largest user, with 1955 expenditures of about \$46,000,000 (according to Food Field Reports). Drugs and toiletries, long in second place, is still a relatively substantial spot user, too (1955's billing: \$30,000,000 according to Drug Trade News). Together, food, drugs and toiletries account for nearly two-thirds of today's spot radio billings.

Spot radio has a place in many advertisers' thinking because it's bargain-priced. That's not to say that most time buyers don't recognize radio as a medium with its own functions and values, but rather than those values carry extra weight because radio doesn't cost much. Pall Mall's assistant admanager Donald R. Dugan puts it very bluntly: "As far as we're concerned, the outstanding advantage of spot radio is cost-per-thousand, which is about 40% of comparable TV time. Also, television is harder to buy."

This last point, the scarcity of good television availabilities, is an especially sore point. While FCC struggles with the problem of expanding television channel allocations, spot radio benefits, since there just isn't room on television today for all the advertisers clamoring for time. The Texas Co., for example, shies away from spot TV for that very reason, among others. "If we went into it," says ad director D. W. Stewart, "we'd want to do it on the best time available." Stewart, though, likes radio. "Radio and TV complement each other—television spots are best in the evening, radio during the day." All of Texaco's spot broadcasting budget goes into radio, none into television.

Other advertisers use spot radio to



Esso's Gray: spot's advantage is its low cost-per-thousand

fill in their television coverage. Seven-Up Co. admanager Joe Thul, who uses spot "as a fill-in only, not as a primary medium," points out that it's useful "to go into places where we can't go with our TV shows."

However, spot radio has positive attractions for many advertisers. The lure of a low-cost, flexible medium is especially strong for Pepsodent, currently running a vast spot radio campaign ("You'll wonder where the yellow went . . ."). By using radio spots five times as heavily as TV spots, Lever Bros. hopes to dominate radio dentifrice advertising, get the same (or better) impact as with heavy television commitments (Pepsodent's budget for radio is \$2,500,000—over half its whole ad allocation, which is mainly in broadcasting). Convinced that morning hours offer the greatest receptivity to radio advertising, Pepsodent is in a.m. radio to the tune of about 100 announcements a week in each of the top 50 or so markets.

Other marketers, such as Texaco, prefer not morning, but late afternoon radio, to catch homeward-bound motorists. Texaco sponsors 10-minute afternoon sports roundups 52 weeks a year in 50 varying markets. Weekends, of course, are pure jam for the gasoline companies. Texaco uses all 340-odd ABC affiliates for 22 five-minute spots each on Saturday and Sunday. (The afternoon buy, incidentally, is not universal among gas marketers. Esso Standard, for instance, will buy radio anywhere and anytime it can catch a customer's ear.)

The pursuit of the consumer's attention is endless. Revlon Products Corp. is thinking about promoting a new suntan lotion on spot radio—to reach the portable radios on beaches and at resorts during the summer (no one knows the potential of portable TV sets as yet).

A second spot radio power is its so-called "reminder value." To American Home Foods' admanager Warren Kratzke, "Radio has value where you have a well-established brand name; there's repetition value." Kenyon & Eckhardt media supervisor Brendam Baldwin feels the same way: "If spot radio is used with ample frequency it creates aural impact at low cost." Agreeing, too, is MacManus, John & Adams' New York radio-TV head Mark Lawrence: "You can get millions of listening impressions with radio for peanuts."

Then there is the policy of using spot radio as a trouble-shooter in specific markets. Says Kraft Foods' admanager Tad Jeffery: "We use spot radio to remedy local market conditions where a competitive situation requires getting into local advertising. Very often, we'll run a newspaper campaign and supplement it with spot radio or spot TV." Comments American Tobacco's Schullinger: "We look at radio as a separate medium you use when you need an extra push to meet special situations. Radio availabilities are easier to get

How big is spot radio?

After years of struggling along without figures on current spot radio business, advertisers at last will get a chance to see how the medium is doing month to month. Here's the Station Representatives Association's first report on monthly national spot radio billings. SRA's dollar volume is an estimate, in this case projected from totals submitted by the 16 member firms representing some 700 stations (admittedly sizable ones) out of the 2800-odd stations now broadcasting.

According to SRA, spot radio business is good. The report shows the first five months of 1956 up 17.8% over 1955's similar period.*

	1956	1955
Jan. . . .	\$10,192,000	\$ 8,556,000
Feb. . . .	11,031,000	8,890,000
March . .	11,699,000	10,190,000
April . . .	9,704,000	9,311,000
May . . .	11,632,000	9,124,000
TOTAL . .	\$54,258,000	\$46,071,000

*June billing will be reported the end of this month. However, SRA has already released figures for the rest of 1955. Here are the totals: June, \$8,753,000; July, \$8,029,000; August, \$8,249,000; September, \$9,478,000; October, \$11,587,000; November, \$11,639,000; December, \$10,260,000. 1955 total: \$114,068,000.

the WOMAN'S VIEWPOINT

By Dorothy Diamond

Devious approach

Since magazine salesmen are as sure a sign of summer (and about as welcome) as mosquitoes and poison ivy, I usually check before opening my door once nice weather has set in. But the other night it was 6:45 when the bell rang—and I presumed my husband forgot his key. Instead, I was confronted with a large and extremely unattractive woman who tried to wedge, not just the traditional foot, but her entire body inside the door.

"Magazines?" I inquired sweetly.

"Oh, I wouldn't think of asking you to take any new magazines," she demurred.

What followed was the tiresome routine of an elaborate credential, points, college—and magazine subscriptions, of course. However, to stay within the strict limit of truth, renewals rather than new orders were requested.

After I had closed the door, indignant at the trickery, I wondered whether traveling crews have to be so rigorously schooled in evasion. Eventually their true purpose must be revealed. So why not confess it in the first place, instead of stalling, double-talking, antagonizing the housewife and wasting her time?

Giveaways?

Got something that you want to give the public for nothing? Freelance writer Mort Weisinger informs me that he is preparing the fifth edition of his Bantam Book on "1001 Things You Can Get Free." Write to him (not to Tide) at 15 Terrace Drive, Great Neck, N. Y., if you want your offer listed. Almost anything—including books, brochures, catalogues, games, recipes and samples—goes. You can stipulate a nominal charge for postage and handling.

Ladies' room

Seldom discussed in print, the "ladies' room" is an institution about which women have vehement opinions. Because it is a factor in customer relations, like credit policy and courtesy of per-

sonnel, I have felt that a miniature survey on this topic was well worth doing. For those of you whose business directly serves the public, here is a checklist of complaints and suggestions:

Women I talked to understand why hotels charge for their facilities since many passers-by stop in to freshen up. But they resent having to

pay in places where they are likely to be customers. That holds for department stores, restaurants, bus, train and airline terminals. If a nickel or dime is required, there should be an attendant on hand at all times to give change. She should do so willingly and graciously.

What about towels?

In Grand Central station, which my group uses and condemns to the last commuter, even a towel has to be purchased. Towels (at least paper) should be provided gratis and should be adjacent to the wash basin so that it is not necessary to splatter a pocketbook before drying one's hands.

Other points to check, to ingratiate yourself with women, are: Is there a shelf for pocketbooks and parcels over the wash basin? A separate area for combing hair and repairing make-up? And, finally, are machines for sanitary products kept full?

Packaging comments

Now that laundering of synthetics is an accepted part of a traveler's routine, hotel guests deserve more than junior-sized soap bars. Why not furnish miniature cartons of soap flakes or bottles of liquid detergent? . . . I find that the screw cap of Glass Wax has a distressing tendency to stick after the can has been opened. Can anything be done to prevent corrosion? . . . Several months ago this column suggested a purse-size container of hair spray. Helene Curtis has come out with just that. And, as an added attraction, it's refillable. . . . My vote for a clever packaging job goes to Diamond Match for its chimney-shaped Neet-Heed Self-Starting Package of Selected Hardwood for barbecues.



than TV when you want time in a hurry."

Finally, that rather vague concept called "flexibility" ranks very high. Every one talks about it, though it seems to mean different things to different people." What it generally connotes is a summary of all the various advantages of spot radio to advertisers. In one sense it's the advantage of spot broadcasting over network. Explains Anheuser-Busch assistant admanager Warren Gibson: "We can buy stations we want, can run schedules according to market and seasonal needs. Spot radio gives us better control. For example, we used spot radio heavily on Monday and Tuesday before July 4." Flexibility also means the easy availability of radio today when advertisers need time fast—and easy cancellation (generally two weeks' notice) when they don't need it.

All in all, here's the broad pattern of spot radio that emerges:

- **It's not used with any consistency.** There are a large number of small campaigns, with advertisers going in & out in a steady stream (on the books of one major radio representative, for example, there are as many as 50 or 60 campaigns running in a single month, in anywhere from two markets up). Of course, there are exceptions. Companies using spot on a year-round basis include American Tobacco, Eastern Airlines, Oldsmobile, Packard division of Studebaker-Packard Corp., Texaco.

- **Few advertisers spend a great deal of money in spot radio, proportionately speaking.** The percentage ranges from Pepsodent's 50% to Kraft's "less than 5%." Figures mentioned most often range from 10% to 15%.

- **Most spot radio advertisers have a clear realization of the medium's limitations:** Lack of visual impact (especially the demonstration feature); lack of a mass, full-attention audience, such as is available to network television in prime evening hours; lack of real excitement and wide public interest.

But among advertisers who use spot, there's general agreement that the medium has a real future as a subsidiary marketing tool — to supplement other media's coverage, to help solve special market problems, to sustain established product identity.

Sums up Esso Standard Oil admanager Robert Gray (whose company spends well over \$1,000,000 annually in spot radio): "Properly used, spot radio reaches people at a reasonable (that is, low) cost-per-thousand. As such, it has a very important place in our advertising, and if it didn't do the job, we wouldn't use it."

What's wrong with advertising

Take one advertising man. Mix in a rostrum, an eager audience and a little inspirational thought, and you come up with a speech on advertising.

We ran across three such speeches last week, in each of which the speaker made it clear that advertising has a problem. Trouble is, there was no agreement among the three speakers as to what advertising's basic problem is.

The first talk was made by Thomas Erwin, an advertising creative consultant of Chicago, who told the Trans-America Advertising Agency Network in Minneapolis that American business loses hundreds of millions of dollars due to dull advertising copy. Advertising, Erwin maintained, is either too dull or too difficult to understand which, in either case, makes it next to worthless.

The second speech was delivered by Barrett Brady, creative vice-president of Kenyon & Eckhardt, before the Michigan Council of the 4A's. Brady's concern was not so much that advertising is dull, but that it's stereotyped and that some of our best advertising ideas today are sacrificed on "the altars of conservatism." While admitting that advertising is, on the whole, getting better, he insists it still all looks stereotyped and needs "a fresh approach keyed to contemporary reality."

The third speech was made by Fred D. Thompson, Jr., ad director of the Reader's Digest, before the 1956 Advertising Conference of the University of Michigan. Thompson's concern was not with dullness or stereotype, but with honesty. Whenever anyone talks about advertising, said he, the emphasis moves immediately to advertising's truthfulness or believability or lack of it. Our primary goal today, Thompson claimed, must be to make advertising believable, to tell the truth and

to "lift our advertising sights to new, higher planes of honesty. . . ."

An error of 15%

The advertising lesson for this week, if you're in the mood for it, is entitled The Great Dacron Dilemma—or How To Get in Hot Water Selling Cool Suits.

It all started with a Du Pont ad for Dacron, showing a male model in a Dacron suit marking temperature lines on a map of the U.S. One line, boldly marked 105 degrees, cut right through Sarasota (Fla.).

As soon as the ad appeared in Life, the rocket went off. A letter addressed to Du Pont president C. H. Greenwalt arrived from Tod Swalm, manager of the Sarasota (Fla.) Chamber of Commerce. Swalm pointed out that millions of dollars have been spent developing Florida as a summer resort, and trying to break down the popular fallacy that Florida is hot in the summer. Never, said Swalm indignantly, has Sarasota had a temperature of 105 degrees and only once since 1898 has the mercury topped 100. In fact, he added, the average maximum for June, July and August is only 90 degrees and the year-round mean average temperature is only 71.8.

W. E. Gordon, Du Pont's advertising director, admitted that someone had goofed and that Du Pont was considerably embarrassed. He promised to do everything he could to rectify the error and asked forgiveness. He suggested the possibility of a fast trip from Wilmington (Del.) to New York to attend to the execution of the nameless copywriter who pulled the boner.

But the best part of Gordon's answer was contained in this paragraph:

"I know the agency would have all kinds of excuses for an explanation on this ad. I think it is better to face the fact that the agency is so used to adding a 15% charge to everything it does that in this case it automatically

added 15% to the temperature. As you can see, the 15% would almost explain the difference between the 90-degree average mentioned in your letter and the 105 degrees shown in our ad."

Admen and summertime

"Now that summer is approaching," says a recent memo from Dr. Ernest Dichter and his Institute for Motivational Research, "an advertising man's fancy turns to selling to vacationists." He follows with several hints on this subject:

- **Anticipation**—vacation shopping is an anticipating ritual. When women shop for their vacations, they shop anticipating the experiences they hope to have on their vacations.

- **Eroticism**—vacation is a highly eroticized period, in fact and in fantasy. Shopping for vacation clothes, for example, women need bolder, more daring styles, calculated to stimulate admiring glances.

- **Fancy**—people buy things for vacation "just for fun," items they could pass by without temptation on other occasions.

- **Liberality**—women buy more expensive items than usual when they're on vacation; their guilt feelings about big price tags also take a vacation.

- **Mood**—Vacationists search for stores that match their mood.

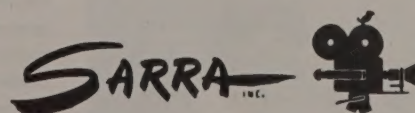
- **Security**—People are out for pleasure on vacation, but they know at the same time that they're vulnerable. Therefore they often do much of their vacation shopping before they leave home in order to shop in familiar stores that give them a sense of security.

Summing up: advertising to vacationists must create a synthesis which will reconcile the pleasure principle with the buried (but not dead) feeling of unrealism and anxiety. In other words, make them want it because it's fun, but make sure they don't feel you're bilking them into buying.

The Editors



This spot, one in a continuing series for 7-Up, proves that high key photography can reproduce perfectly on TV screens—does sell effectively! A cool commercial, set to hot music, is timed for summer selling, with close-ups that establish strong product identification and present an appetizing 7-Up float that almost comes off the screen! Skillful photography from a full range of camera angles takes full advantage of the expertly cast family group. Produced by SARRA for THE SEVEN-UP COMPANY through J. WALTER THOMPSON COMPANY.



New York: 200 East 56th Street
Chicago: 16 East Ontario Street

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LETTERS

Low estimate

Sirs:

I'm sure a number of people must have called your attention to the field-selling item on p. 52 of the June 22nd issue of Tide. The facts are that at least three, if not more, business paper publishers, in addition to McGraw-Hill, maintain their own field-selling subscription staff.

Fairchild Publications has 40 men of its own in the field covering every state in the union. As a matter of fact, we have had a field-selling organization for well over 25 years. Others who operate their own field staffs are Chain Store Age and Miller Freeman Publications. I have mentioned only these three, but there are probably more, especially if you include some publisher-sponsored agencies and some of the more limited field-selling operations.

Henry Zwirner

Circulation Director
Fairchild Publications, Inc.
We goofed.—Ed.

Plea for help

Sirs:

Could your readers give me a hand?
I'm writing a book tentatively titled: "How to Use Your Imagination in Selling."

I need many specific examples of how your readers have used the "gold mine between their ears"—their imaginations—to sell an idea, service, product, or client.

Perhaps, if you run this letter in your "letters" column, we can spark some hidden brain power.

Sincerely,
Whitt N. Schultz

Send replies to:
Mr. Whitt N. Schultz, 1115 Old Elm Lane, Glencoe, Ill.—Ed.

Perforated pages

Sirs:

Perforated pages are perfect.
As one who is forever tearing out so many useful items which regularly appear in your columns, I find your new practice a very practical contribution, and do hope that you will continue it.

J. Raymond Bell
Columbia Pictures Corp.

Sirs:

The perforated pages are one of the reasons I renewed my subscription. Keep it up.

W. Freeman

Brookline, Mass.

Sirs:

This is simply to express my pleasure at your new perforated pages. So very often I clip stories from the magazine to file or send to friends.

I hope you will find sufficient interest to continue the practice.

Hinton Brown

Arkansas Dailies, Inc.

Words at work

- The car says "go" and the price won't stop you!

—PONTIAC

- An entirely new concept in watch design . . . free, fluid, functional. Make room on your wrist for tomorrow.

—GRUEN

- When Rosemary Clooney sings, your sales hum!

—MCA

- Spirits go up . . . when tops go down!

—OLDSMOBILE CONVERTIBLE

- Carpet swallows the hundreds of noises a house makes.

—CARPET INSTITUTE


The **ONLY** Clipping Bureau reading over 3,000 trade and class publications, as well as every English language daily and 80% of the weekly field.

LUCE PRESS CLIPPING BUREAU

157 Chambers St., NYC 7—BARclay 7-2096
406 West 34th Street 715 Harrison Street
Kansas City 11, Mo. Topeka, Kansas
Write or Phone for Details.

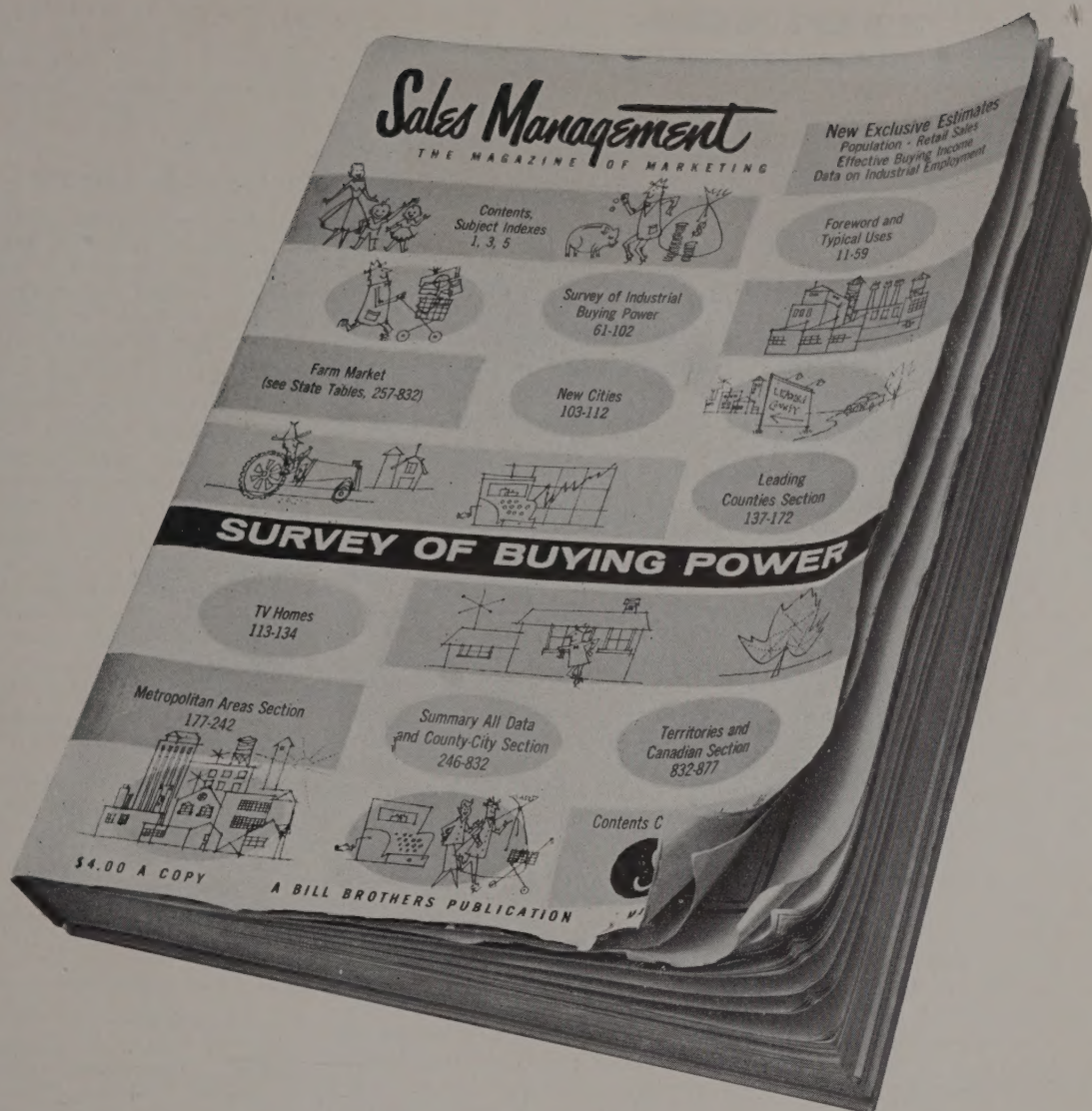


Captivating mother and child sequences appeal to a wide audience in SARRA's newest series of TV commercials for Mexsana. Live action is punctuated with optical effects and emphasizes the uses of Mexsana Medicated Powder and enumerates its advantages. Smooth continuity maintains interest and product display clinches sales. Produced by SARRA for PLOUGH, INCORPORATED, through LAKE-SPIRO-SHURMAN, INC.

SARRA INC. 

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

SPECIALISTS IN VISUAL SELLING



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Sales Management
THE MAGAZINE OF MARKETING

NEW YORK • CHICAGO • SANTA BARBARA

15% post mortem

After seeing the cartoon on the cover of the June 8 issue of *Tide*, one mid-western agencyman sent us this succinct observation:

"You'll wonder where the clients went

If you don't explain 15%."

British 'Gradvertising'

We don't pretend to understand everything we read in *Punch*, but then we don't pretend to understand everything British either. However, one thing we did grasp in the June 6 issue of *Punch* was a story by J. B. Boothroyd called "It Pays to 'Gradvertise'."

The story is based on a news item announcing the establishment at London University of a Professorship of Advertising and Promotional Activity. It's in the form of a series of examinations, purportedly to be taken by a student in the new course. Here, in case you're planning a little extension study in England, are some of the questions:

ENTRANCE EXAMINATION

Advance an argument in support of double-jointed hips in fashion models. Write 50 words on what you understand by each of the following: a) up-lift, b) regularity, c) gracious living.

Devise six new colour names, each an irresistible synonym for beige.

FIRST PUBLIC EXAMINATION

Devise a synonym for custard.

Which of the following would you advertise on the roof of Westminster Abbey? Give your reasons. a) premium bonds, b) Roman Catholicism, c) life insurance, d) cheap night flights to Paris.

Advertise a commodity of your choice under the headline, "Perfection Is Not Good Enough."

Identify, with reference to context, these quotations from the distinguished pens of current, highly paid copy-writers:

- a) "Smoke while they soak."
- b) "Your undies will be forever grateful."
- c) "Hubby can't scratch at a board meeting."
- d) "I heard my nighties laughing."
- e) "No more old perspiration stains, Sir John."

SECOND PUBLIC EXAMINATION

What leading advertising men said:

- a) Saturation point is where we *start* to sell.
- b) They'll want what you want them to want.
- c) Supply and demand are a boy

and a girl. We're the match makers.

b) There's one born every minute.

What did they mean? (50 words on each.)

Your client, a distiller, commissions a campaign in the religious press, with the provision that all copy should be based on scenes from the Old Testament. Which of the following courses should you adopt, and why? a) refuse the assignment, b) accept, c) persuade him to settle for the national dailies and the Apocrypha, d) double your rates.

HONOURS EXAMINATION

Give 12 agreeable synonyms for halitosis.

A valued account on your agency's books is that of an emulsion guaranteed to reduce the size of the ears. Your client has furnished a certificate signed by the president of the British Medical Assn. The campaign is well under way when you learn the physician's signature has been forged by your client's brother-in-law, a paperhanger with no medical qualifications. Draft your report, if any, to the Advertising Assn.

Youthful dial twisters

The effect that television is having on the younger generation was made crystal clear to us recently when we got two reports from the field.

The first deals with a three-year-old girl in Orlando (Fla.) who, after watching a woman give a 60-second pitch for Fab on TV, remarked knowingly to her mother, "She doesn't know about Tide, does she?"

The other story concerns a four-year-old lass in Milwaukee who, when asked to name the days of the week, started off as follows: "Monday, Tuesday, Disney . . ."

Flotsam & Jetsam

• **In Wilmington (Del.),** a woman paid a \$3 parking ticket at police headquarters, left, returned a few minutes later to remind the police sergeant that he'd forgotten to give her green stamps when she'd paid her \$3.

• **In Wheeling (W. Va.),** a farmer advertised in the local paper for "A woman to wash, iron and milk (2) cows."

• **In Paw Paw (Mich.),** a local optometrist uses his license plate to advertise. His license number: 20-20.

• **In Arlington (Va.),** a company posts this notice on its bulletin board: "Employees who are forced to go home because of illness will hereafter inform their foreman before noon on the day of the big game."

• **In Baltimore (Md.),** a liquor store advertises that "Our ice cubes are so delicious they melt in your mouth."

• **In Los Angeles,** a slenderizing salon advertises that "Americans are good losers—except when it comes to reducing."

• **In Washington (D.C.),** a child welfare agency posts this warning sign in its waiting room: "Most children are descended from a long line their mothers once listened to."

• **In Philadelphia,** the proprietor of a sea-food restaurant always keeps a bandage on one finger. When customers inquire if the hard shell crabs are fresh, he displays the bandage and says, "I was bit an hour ago. Fresh enough?"



Caption by—R. COOK

"You sure know how to put your point across! Omega Insurance gave us the account."

ARNETT